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BOSTON CROWDS OPERA HOUSE TO HEAR GALLI-CURCI

Alfredo Casella in Triple Role—Cecilia Society Gives Concert—Novaes Captivates in Only Recital of Season—Flonzaleys and Helen Stanley Give Interesting Program—Onegin Scores with Symphony—Dabney-Salzredo Concert—Queen Mario Pleases—Other News

Boston, Mass., March 11.—An audience that filled the Boston Opera House from pit to dome heard Mme. Galli-Curci, Sunday afternoon, March 4, this being her last local appearance of the season. She was assisted with customary skill by Manuel Berenguer, flutist, and Homer Samuels, pianist, in a program consisting of old airs, operatic arias and miscellaneous songs. Mme. Galli-Curci gave another demonstration of her familiar abilities and was obliged, as usual, to lengthen her program considerably to satisfy the demands of her enthusiastic listeners.

CASELLA IN TRIPLE ROLE.

Alfredo Casella waited a long time before visiting Boston, but when he came he made up for this neglect by appearing in the triple role of composer, soloist and conductor with the Boston Symphony Orchestra in its concert of Friday afternoon and Saturday evening, March 2 and 3, in Symphony Hall. Mr. Casella played the piano part in his own arrangement for piano and orchestra of Albeniz' Spanish rhapsody. He conducted his pupazzetti (five pieces for marionettes), and his Rhapsody Italia. Pierre Monteux opened the concert with Glazounoff's melodious fourth symphony and Mendelssohn's overture, Fingal's Cave.

An important personality in the contemporary world of music, Mr. Casella's visit was eagerly anticipated by musical Boston and he received a very warm welcome. His orchestration of Albeniz' colorful piece is free from the bold harmonic devices that abound in the humorous music for marionettes. Mr. Casella played the piano part unobtrusively, admirably. He was equally unassuming and effective as a conductor. His Italia rhapsody, which was first brought out in Boston by Mr. Jacchia at the "Pop" concerts several seasons ago, is masterfully written, vivid music. It received an eloquent performance, bringing the concert to a brilliant close—with many recalls for Mr. Casella.

JACCHIA CONDUCTS CECILIA CONCERT.

The Cecilia Society, Agide Jacchia conductor, gave a concert Wednesday evening, March 7, in Jordan Hall. The chorus was assisted by Marie Nichols, violinist, who played with her customary skill and taste, pieces by Reis, Arensky, Moussorgsky, Fidick, Daquin-Manen, Reger and Grasse. Rose Thayer Thomas, soprano, and Frances Beyer Hoghardt, mezzo-soprano, sang solos. The accompanists were Ernest Harrison and J. Angus Winter. The choral numbers included: Blessing, Glory and Wisdom and Thanks (double chorus and organ), Bach; Wynken, Blynken and Nod (for soprano solo, chorus and four-hand piano accompaniment), Nevin; Pan (choral dance for mixed voices), Boughton; Deep River (Negro Spiritual), arr. H. T. Burleigh; St. Mary Magdalene (mezzo-soprano solo and female chorus), D'Indy; On Himalaya, Bantock; My Love Dwelt in a Northern Land (a cappella), Elgar; Cherubim Song, Church-Russian (full chorus and organ), Tchaikowsky.

There was plentiful evidence in the singing of the Cecilia Chorus that Mr. Jacchia has succeeded admirably in restoring the very high standards that gave this body a position of prominence in years gone by. Precision of attack, flawless intonation, a great variety of color and dramatic understanding now stamp the singing of the Cecilia. In other words, Mr. Jacchia seems to have infused life into the organization and he need have no fear now in undertaking more ambitious programs than that of Wednesday evening. A friendly audience applauded conductor and chorus vigorously.

NOVAES CAPTIVATES AUDIENCE.

Guiomar Novaes, the charming Brazilian pianist, gave her only Boston piano recital of the season Saturday afternoon, March 2, in Jordan Hall. She was heard in the following program: Les Airs de Ballet (from Alceste), Gluck-Saint-Saens; Carnaval, op. 9, Schumann; Impromptu, F sharp, Mazurka, two etudes, scherzo, C sharp minor, Chopin; Le Ballet des Ambres Heureuses (from Orpheo), Gluck-Friedman; La Jongleuse, Moszkowsky; Au jardin du Vieux Serail, Blanchet, and tenth rhapsody, Liszt.

It is difficult to recall an artist that is more satisfying than Mme. Novaes in the concert hall. To begin with, there is her attractive presence, together with the delightful simplicity and freedom from affectation that are the attributes of true greatness. When one reflects on her qualities as a pianist it is difficult to avoid superlatives. Suffice it is to say that from any point of view her art

is, altogether satisfying. She fairly sings her music—or shall we say, she lets the music in hand sing itself?—and those who listen hear the music recreated; and the rare, distilled beauty of it all never fails to awaken an enthusiastic response in people with æsthetic perceptions—and an ear for truth.

FLONZALEYS GIVE PLEASURE IN LAST CONCERT.

A very large audience greeted the Flonzaleys at their last concert of the season in this city, Thursday evening,

table; the first of Beethoven's quartets, that in F major of op. 18, and for a novel piece Scalero's setting for two violins, viola, cello and voice of D'Annunzio's verses, Rain in the Pine Woods, with Helen Stanley, soprano, as assisting artist.

Mr. Scalero's music failed to evoke the wistful charm, the magic beauty of D'Annunzio's lovely verses. To be (Continued on page 37)

GERMAN OPERA KEEPS ON

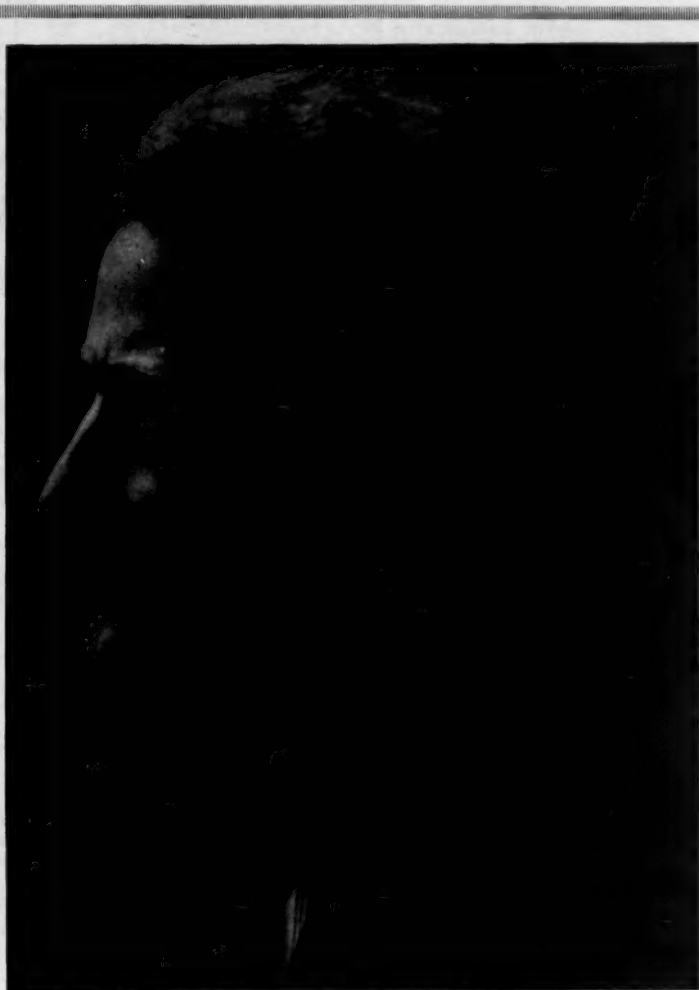
Under Pilotage of Lawyer Dalberg It Weathers Financial Storm and Opens to Full House at Lexington Theater

Despite the repeated tales of increasing financial difficulties as the season of the Wagnerian Opera Festival drew to a close at the Manhattan Opera House last week—tales which were doubtless true—the company managed to weather all the storms and, as had been promised, to move to the Lexington Theater on Monday of this week, opening there (about an hour late, to be sure) with a performance of Die Meistersinger. The company appears to have been saved through the energetic action of Melvin H. Dalberg, a New York lawyer, who becomes general director of the reorganized company, with Lawrence Brown as comptroller, William Small as treasurer, Richard Snier as business manager, and George Blumenthal the general representative. A statement issued by the new management read as follows:

"Several wealthy music lovers, it is announced, through their legal representative, Melvin H. Dalberg, yesterday entered into active control of the Wagnerian Opera Festival and by a substantial loan have rendered certain the future of this organization which for the last four weeks has been giving German opera at the Manhattan Opera House and which last night opened a three weeks' season at the Lexington Theater. This loan has been used in liquidating the most pressing obligations of the company and in paying the theater rent, and salaries of the principals, chorus, and musicians in advance. Mr. Dalberg has been made general director of the organization and is to have full management of the company. In discussing the reorganization, he said last night: 'The new blood entering into the management assures a three-weeks' season at the Lexington Theater and following that, a tour throughout the country. The splendid reception already given our artists both by the press and public proves that both New York and the country at large welcome the festival and is eager to support it. It was in this knowledge that my clients have placed their loan at our disposal. The Wagnerian Opera Festival is now on a firm basis and will probably be made a permanent institution.'"

The performance of Die Meistersinger on Monday compared favorably with those that have preceded it at the Manhattan. Outstanding were Schorr (Sachs), Zador (Beckmesser) and Fraulein Koettrick (Magdalena), while Hutt (Walter), Latterman (Pogner), and Fraulein Fleischer (Eva) were acceptable. But it is not so much the individual performances that make the work of this company so good to see and hear as the splendid ensemble and the feeling, conveyed from the stage, that each and every artist is giving his very best. So it was Monday evening. There was recall after recall as the curtain fell on each act. Edouard Moerike conducted. The orchestra, unused to the acoustics of the new theater, occasionally got a bit obstreperous.

The novelty for this week is Beethoven's lone opera, Fidelio, which is announced for a first performance on Saturday afternoon. Next week, Der Freischütz is promised, and Hänsel und Gretel is also to be looked for. Leo Blech, ill, with Friedrich Plachke, Eva von der Osten, Ottilie Metzger and a few more members of the company that sang at the Manhattan, may leave for home on Saturday of this week. In Blech's place will be Ernst Knoch and Otto Schwarz.



YEATMAN GRIFFITH.

Of vital interest to the artist, teacher and student is the announcement made by Manager L. E. Behymer that Mr. Griffith, eminent vocal pedagogue of international fame, will conduct his eighth consecutive summer master class in America this summer in Los Angeles, Cal., from July 2 to August 11. Owing to the great number of foreign and American artists in this country and teachers from all parts of the United States studying with Yeatman Griffith, this is the first season in America that he has been prevailed upon to hold these master classes outside of New York City. To those concerned with the advancement of music and art in this country it should be a joy and satisfaction to know that this American in his summer master classes, which he established in London in 1912, has taught singers and teachers of singing from almost every country and every State in the Union—a record that needs no comment. The New York studios will remain open during the summer under the direction of assistant teachers, Euphemie Blunt and Harry Colin Thorpe.

March 8, in Jordan Hall. The program was an unusually interesting and pleasurable one, including Tchaikowsky's songful quartet in D major, with the popular andante can-

more members of the company that sang at the Manhattan, may leave for home on Saturday of this week. In Blech's place will be Ernst Knoch and Otto Schwarz.

NEW ORCHESTRA FOR JOSEF STRANSKY

Says He Expects to Accept Conductorship

The rumor that a new orchestra would be organized in New York with Josef Stransky as conductor appears to have been well founded after all. On last Saturday articles of incorporation were sent to Albany for a new orchestra, two of the incorporators being Jacob Altschuler, a well known viola player, brother of Modest Altschuler, formerly conductor of the Russian Symphony Orchestra, and Paul Berthoud, a former Philharmonic violinist and orchestra manager for the musicians.

Mr. Altschuler made the following statement: "We shall have eighty-five men, working on a co-operative basis. The orchestra is organized entirely by musicians, for the purpose of giving the right sort of programs—music that the people

want to hear—and not, for example, anything like the Mahler Seventh Symphony.

"Our players will be strong especially in a fine string section, partly from the experienced Philharmonic men who were dropped in the amalgamation with the National Symphony, but also with many new men from Russia, young violinists, who have been pupils of Auer. Some present Philharmonic men will join us, several having signed as incorporators."

The new orchestra will probably be named the State Orchestra. It is understood that dates for eight Carnegie Hall concerts are already definitely engaged. Although or-

(Continued on page 64)

AMAYA, ORIGINALLY SCHEDULED FOR MADRID, HAS ITS FIRST PERFORMANCE IN BILBAO

New Opera Is Given an Interesting Open Air Performance in Bilbao Under the Belgian Conductor, Armand Marsick—A Basque Opera, in Basque, and Full of Basque Folk Melodies—Discovered, a Composer—Keeping the Bolsheviks Out of Spain—Rosenthal Delights—A Female Composer

Madrid, January 26.—As already stated in my last article, the concert season in Madrid has not witnessed anything especially noteworthy. The new three-fold amusement tax, which has been raised three hundred per cent. over its already prohibitive rate, has caused all the theaters, with one exception, to close. Concerts, too, have stopped, in protest against the government's action.

A CARICATURE BORIS.

The worst feature was the Russian opera. Moussorgsky's Boris Godounoff, advertised to be a great surprise, was awaited with tense interest. But Koussevitzky, who was supposed to conduct Boris, was missed for the simple reason he was not engaged. The work was indifferently prepared, interpreted by third-class Russian singers, entire scenes were mutilated for "moral" reasons, and, finally, in place of the costumes and decorations supposed to have been ordered in Berlin, the public was offered the old local paraphernalia, with the result that instead of a work of genius



MME. CHARLOTTE DAHMEN-CHAO,

who created the title part of the Basque Opera, Amaya, in Bilbao.

we heard and saw a caricature. No wonder the success was moderate, particularly since the usual subscription audience, concerned chiefly about social aspects of opera, was not capable of judging the merits of such a work.

SCHILLING'S MONA LISA HEARD.

Of the French repertory, there was only Thais, with the usual Genevieve Vix, who has sung the title role here for years, while the Italian works never strayed from the paths of Aida and Tosca. As a novelty we had Schilling's Mona Lisa in Italian conducted by the composer. Of all the novelties promised this was the only one that materialized. Incidentally, the regular German productions have only been of average quality, with the exception of one performance of Tristan in which Walter Kirchhof and Emmy Krüger, together with the young conductor Franz von Hoesslin, reached a high degree of artistic excellence. Mme. Krüger, especially, earned the critics' highest praise throughout.

BLACK AND WHITE.

Kirchhof, just back from a South American tour of sixty-five successful appearances, has never appeared to better advantage, vocally and histrionically, than at present. He tells a funny experience he had in Sao Paulo while singing Lohengrin. The trumpet player, being a Negro, was not permitted to show himself as a white trumpeter on the stage, since the law does not permit Negroes to disguise themselves as white, though, of course, whites are allowed to blacken their faces if they like. Kirchhof's partner in Lohengrin and Meistersinger was Charlotte Dahmen, who likewise enjoys a distinguished place in Madrid court and society circles. This sympathetic artist and master of languages, through her marriage to the singing teacher Chao, has become a Spanish subject. She recently sang the role of Desdemona here in Italian and in Bilbao appeared in the title part of Guirridi's Amaya, using the difficult Basque vernacular.

A BASQUE OPERA—IN BASQUE.

This opera, Amaya, was scheduled to be given this season in Madrid in the official Spanish (Castilian) language, with Mme. Dahmen, but that is as far as it got. Another of the many promises! However, in view of its open-air performance in Bilbao under the well known Belgian conductor, Armand Marsick, now director of the Bilbao Conservatory, its discussion here is justified.

The Basques are an ancient individual race of people of doubtful origin, living in a territory belonging partly to

France and partly to Spain, numbering about a half million in all. The source of their language, resembling Japanese in sound, is of the world's oldest and has remained safeguarded from any Latin influence. How this could be possible with a language planted, so to speak, between those of Spain and France, is still a mystery. Tenacity of character and strictness in religion and morals distinguish the Basques, who still cling to their ancient domain with great affection.

The basis of the three-act lyric drama Amaya is found in the ancient hero-lore of these people and its text is after a romance of the Navarro Villoslada by José Maria Arroitajauregui. The music of Jesus Guirridi is arranged in a Basque version by José de Arrue. Space will not permit a description of the details which go back as far as the Eighth Century and concern the essentials of Paganism and Christianity, resulting ultimately in a victory for the cross.

AN EIGHTH CENTURY PLOT.

The heroine of the story, Amaya, a tender maiden who, against her will, is betrothed to a pagan prince, loves a Christian prince, whom she eventually marries. The heathen, however, manages to make the husband doubt his wife's fidelity, but in the end virtue triumphs over the heathen, who in his turn also becomes a Christian. This rather naive action is adorned by various customs—a Pagan feast of the moon, old Christian liturgies, etc., all of which give ample opportunity for musical display, but at the same time are dangerous obstacles to dramatic construction. Innumerable Basque folk melodies are interwoven in the score, giving the work an individual charm, but soon tire the non-Basque listener by their monotony, particularly so since the vocal style is declamatory rather than melodious. The large Basque audience naturally was elated and rewarded all the participants, especially Mme. Dahmen, with hearty applause.

DISCOVERED: A COMPOSER.

But why is there not more interest shown for the young Spaniards? Among new names I wish to mention Luis Aulá, a young composer until recently isolated in Saragossa, and accidentally discovered by Arbos, who conducted the young composer's orchestral suite, Poetic Pictures, with great success. Its third movement, entitled Peasant's Festival, by reason of its crude originality, reminds one of a canvas by some old Holland master.

Another delineative suite, Cuadros, inspired by paintings of Goya, Velasquez and Rubens, is a splendid piece of orchestral writing by Moreno Torroba. The second movement, El baile en San Antonio de la Florida, proved such a genuine portrayal of Spanish folk life that the audience insisted on its repetition. Still another hitherto unheard work was The Dream of Eros, by Oscar Esplá, a young Madrid composer influenced by the new French school. One of his latest works—one with which I was not acquainted—is a suite for orchestra which had its premiere in Vienna.

During the absence of Arbos, the Orquesta sinfonica, conducted by Concertmaster Julius Frances, has been heard in a number of popular concerts in which I have heard the well known Jota from the old opera Dolores and two new selections from Escenas Andaluzas by Breton, as well as his Marcha Saeta, one of the most original Spanish orchestral works of the day. Unfortunately the piece is still in manuscript. A sympathetic reception was accorded the Chilean composer Humberto Allende for his Tonadas; tone pictures built on folk songs in which are utilized modern rhythm and harmony.

KEEPING THE BOLSHEVIKS OUT OF SPAIN.

The Philharmonic concerts under Perez Casas have suffered greatly by reason of many postponements due to the continued illness of the conductor, and excepting for a few performances of works by Debussy and Ravel, there was little of interest. A concert of which much was expected, to be given by the Russian singer Kubitsky, was also postponed because the government would not allow the Russian to cross the Spanish border. The fear of Bolshevism in the Spanish Government is actually funny. The same experience befell Vladimir Rosing, who, though his passport was thoroughly in order, was not allowed to enter the country. Imagine Bolsheviks not finding a way to get into Spain if they really cared to, with or without passports.

ROSENTHAL, ET AL.

Among the virtuosos appearing in the usual repertory, Moriz Rosenthal and his young colleague, Eduard Erdman, may be mentioned, the latter also because he made the useless attempt to awaken Madrid's interest for the compositions of the youngest Berlin school of composition. But just that is his particular forte; as an interpreter of the classics he met with little enthusiasm.

Delicious enjoyment was provided by Wanda Landowska, who unfolded the wonders of old music after a lecture by Prof. M. Guinard. In her program Couperin's Folies Francaise, a precursor of Schumann's Carnival, occupied a significant place. Mme. Landowska, who always brings along a "new" antique, had a tremendous success with her strongly French audience.

A FEMALE COMPOSER.

In conclusion I must record—especially in view of the conservatism of Spanish women in general—the appearance of a female composer, Señorita Carmen Barradas, sister of the well known painter, Rafael Barradas. She gave a concert of her own compositions—little piano sketches which betray a pretty but insufficiently developed talent. If she

succeeds in rising above dilettantism, she may yet achieve a fairly high aim.

But, after all, it is not much different with the men: a pleasant gift is discovered; dragged to the light of publicity too soon; spoiled by the applause of friends, and in the



EMMY KRÜGER

who scored in a special performance of Tristan in Madrid, winning the acclaim of the entire Spanish press.

end the fruits promised by a hopeful flavor do not appear. That diligence is the greater part of genius—that fact has not been discovered in Spain thus far. DR. EDGAR ISTELE

Oratorios to Be Heard at Central Park Concerts

A remarkable series of free concerts are to be given in Central Park during the coming summer by the Goldman Band under the direction of Edwin Franko Goldman. Besides the usual instrumental programs, arrangements are being made to produce such works as Handel's Messiah, Verdi's Requiem and Rossini's Stabat Mater with full band, large chorus and noted soloists. The entire Oratorio Society of New York will appear on the evening of June 16 and will render Verdi's Requiem. Albert Stoessel, the conductor of the society, has been invited to conduct this work.

Mr. Goldman and his band gave summer concerts at Columbia University during the past five seasons, but owing to the fact that new buildings are to be erected on the Green this year, were compelled to seek new quarters. The concerts, while supported through contributions, are absolutely free to the public—and are sponsored by a Citizens' Committee, the list of which contains the names of people who are prominent in all walks of life.

Ruffo Begins Coast Dates

On March 8, Titta Ruffo, baritone, of the Metropolitan Opera Company, gave his first recital in Los Angeles. There has been considerable interest manifest in this coming tour of Mr. Ruffo's, and both Los Angeles and San Francisco plan many social and municipal affairs in honor of this artist. Mr. Ruffo's farewell appearance in America for this season will take place at the Hippodrome, New York City, on Sunday, April 8. He will sail immediately after for London.

Paderewski on Western Tour

Paderewski resumed his tour at San Francisco, March 8, after a rest of a week at his California ranch, Paso Robles. His other recitals during March were scheduled for Denver, March 12; Wichita, Kans., 16; Kansas City, Mo., 18; Omaha, 20; Des Moines, 21; Chicago, for his second recital this season, March 24; and Indianapolis, March 25, which will be the pianist's last appearance until after Easter.



OPEN AIR OPERA IN BILBAO (SPAIN)

Amaya, by Guirridi, a Basque Opera, sung in Basque.

THE musician finds much to interest him in the motion picture theaters of today. As a matter of fact, he is offered more solid substance, given more return for his money, than the ardent "film fan" who pays homage in such great numbers to the God of the Silver Sheet. Truly an amazing situation. Obviously one enters an impressive and sumptuous picture emporium in confident expectation that chief stress will be laid on the motion pictures shown. But is this the case?

Most of the programs presented at the moment are six-eighths music and two-eighths gelatin. There is nothing uncommon in having to wade through a ten-minute overture by the orchestra, a thirty-minute tabloid presentation of grand opera, followed by a twenty-minute ballet and other musical trimmings before coming to the feature attraction. But this, to the musician, is highly gratifying. One shudders to think of the musical barrenness suggested by Vachel Lindsay in his *The Art of the Moving Picture*. In this very commendable work Mr. Lindsay advocates the abolition of an orchestral accompaniment to the motion picture. He thinks music unnecessary and suggests the buzz of interested conversation as a better substitute.

Personally we would prefer the buzz of conversation to the plethora of bad organ playing which afflicts us on every hand. Here we are confronted with an amusing spectacle and one richly illustrative of the strange musical quirks in the native managerial character. In the larger cities the motion picture theaters are the last word in lavishness. The organs installed are equally lavish. They have stops and attachments for faithfully reproducing every sound from a horse's neigh to dishwashing. And yet, in the great majority of cases, these splendidly equipped, marvelously versatile instruments, are provoked to nothing more than the most gimcrack tunes by the mediocre organists who assail them.

Why is there so much bad playing? Something should be done to alleviate this phase of movie misery. Time and again we have been forced to leave a theater when a raw amateur, hopelessly unfitted for his task, began setting his Frankenstein in motion. Just what it is that organists play we can't for the life of us imagine. Of able improvisors there are but a scattered few. The rest go capering about on their instrument producing nothing whatever of value. Seldom if ever do they play anything that sounds in the least degree familiar to our expectant ears. On and on they ramble, inserting certain r-r-rumps here and there that supposedly enhance the screened action.

Managers should raise the standard of the organ playing as practiced in their theaters. When the orchestra ceases, the accompaniment rests solely in the hands and feet of the organist, and surely this man or woman should be able to so handle the instrument as not actually to torture the listeners.

It is a common occurrence to hear that the movies have done much for music in this country. With this statement we are not in complete accord. It has certain external aspects of truth that go far to influence the susceptible, but it has another side, a contrary one, that forces itself to the front occasionally.

The musical settings prepared these days are a hopeless jumble of most anything. For a minute we have sixteen bars of the New World Symphony; the next thirteen seconds devour a page and a half of Herbert's *Batignage*, after which we are regaled with fifty-four measures of *The Bull Frog's Hop*, etc., etc. Thus it goes throughout the entire presentation of the feature which, if it is the usual length of six reels, will last a little over sixty minutes when taken at the customary tempo.

Now of what value is this hodgepodge of melody? To the musician it is sometimes an abomination. Here is what usually happens:

The musician enters the theater, chooses a seat—invariably one without a rest for his hat. He cocks his ears. Ah! the orchestra is playing the opening movement of the fifth symphony of Beethoven. Mentally the musician hums the tune as he watches the screen with interest. Suddenly a break in the orchestral flow, a slight pause and the blatant strains of Hot Lips is heard from the orchestra, *tutti*. This sudden transition is a shock. Quickly adjusting himself to the new mood, the musician is ditched midstream when the orchestra suddenly embarks on the Largo—the one with the Handel, as Lawrence Makall puts it in "Bizarre." This constant seeing-sawing is wearing, exasperating. The least proficient musician is unable to deny the disturbing effect on his enjoyment of the picture by this constant making and breaking of mood. To be sure

MUSIC and the MOVIES

By Gustav Klemm

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there is a justification for these constant changes, to wit, the action on the screen. When the hair-greased hero is seen dancing with the curly haired peroxide beauty one would hardly expect to hear Nevin's *Narcissus* in the orchestra. The effect on the musician is to dull his sensitiveness.

Since it is of little value to the musician, of what good is this hit and miss accompaniment to the mere layman? None that we can see. He gets the wearing change of the accompaniment without knowing what the orchestra is playing. Suppose he hears a tune that delights him, he remains in complete ignorance as to just what it was. The composer receives little prominence. His numbers remain unknown and are usually employed in such eclectic fashion as to distort the composition beyond all recognition.

Therefore we fail to see just where the movies are doing so much for American music. The employment of an orchestra of twenty-five musicians is not helping the cause of domestic musical art to any great extent.

If there were a connection between the compositions forming the accompaniment, a modulation, a "leading up to" section, things wouldn't be so bad. One could gradually adjust his mood without the violence at present demanded. But this being dumped bodily every few seconds into a completely unexpected musical environment is where the rub comes in.

The ideal condition, of course, and the one for

which the movies are unconsciously heading is the composition of an original score written directly to the film. That brings us as close to perfection as lies within our reach. The composer may sustain one mood as long as possible and then subtly weld it to another when the necessity arises. Where this has been done complete satisfaction has been found on all hands. It will also serve the effect of stabilizing the personnel of the orchestras throughout the country. Victor Herbert once lamented to us the various vicissitudes which befell his score for Thomas Dixon's *The Fall of a Nation*. Herbert scored his music for the usual concert orchestra, but when the film left New York he was forced to change his score every week or two so as to make it playable by the various and changing orchestral combinations that existed in the theaters where the film played.

But the big outstanding benefit of "direct scoring" will be in the opportunities it offers the American composer. The domestic films are recognized as the greatest in the world today. We are rapidly developing them into a distinct and very marvelous art. They are becoming something indigenous to our soil. The American composer feels this. He is better able to supply a musical expression to the works of the native film directors than the foreign composer.

We look forward to the day when this condition has been ideally realized. Dozens of new films each week with scores by American composers! What a chance for the native artist! What an opportunity for his development! It lies within the power of the film producers to offer native composition the greatest impetus and encouragement it has ever known!

PRAGUE HEARS TWO NEW OPERAS ON ONE NIGHT

Czech Theater Produces Janacek's *Katya Kabanova*, German

Prague, January 29.—Two operatic premieres on one day are a rare occurrence in any city of the world, and even in Prague, with its two separate and distinct music cultures, it happened only as the result of a curious coincidence. Both the Czech National Theater and the New German Theater brought out one of their big efforts of the season on the same night, namely Leos Janacek's *Katya Kabanova*, and Emil von Reznicek's *Ritter Blaubart*, respectively. Both works have already been produced in Germany, but were absolute novelties here, and Janacek's opera may be said to have had its true premiere just now, being sung for the first time in the original Czech.

Old man Janacek has indeed had to wait a long time for native recognition. He has grown old as a music teacher in his home town of Brunn, and has spent a good part of his life in listening to the accents of his people and in reducing their inflections to notes. Like Wagner, he seems to have imagined a kind of melody that grows out of the language itself—a speech-melody that would express the innermost sentiments of the folk. Removed from the influences of the music mart, it may be supposed that he reached these conclusions independently, and he has been able to make some interesting discoveries. Their result is the melodic line of his operas, *Jenufa* (already produced in a number of places) and *Katya Kabanova*.

BASED ON A RUSSIAN DRAMA.

The literary basis of his latest opera is a condensed version of the Russian dramatist Ostrovsky's *Storm*. Janacek changes the title, because he concentrates his "storm" esoterically on *Katya Kabanova*, the heroine. *Katya* is an unhappy person. She finds no satisfaction in her marriage. Her mother-in-law makes hell of her life. In her dreams she loves Boris, the nephew of a merchant, and gives herself to him while the husband is on a voyage undertaken at the behest of his dictatorial mother. No one need have known of *Katya's* sin, had not she herself felt the irrepressible desire to publish it to the world. This she does, and then throws herself into the Volga to find a watery grave.

The rough outlines do not betray the fact that within the outer frame of this drama a female character is illuminated with a remarkable sense of psychology. But Janacek's method of constantly reiterated, sequential and crowded musical motives is not strong enough to interpret that character musically. Hence there remains nothing but a very interesting dramatic rhapsody, gripping—it is true—for the moment, but leaving no such strong impressions as the most mature work of this musical hermit, *Jenufa*. The performance of the work, under the gifted and energetic chief of the Czech opera, Ostrcil, was top-notch.

REZNICEK'S BLUEBEARD HAS OPERATIC CLOSE.

Reznicek's *Bluebeard*, the subject of the simultaneous German premiere, is more familiar to readers of the *MUSICAL COURIER*, from reviews of the Berlin and Zurich productions. It is the work of an artist standing on the summit of musical mastery. He commands the musical apparatus with a virtuosity which permits him to realize all his intentions in sound. He proves this especially in the symphonic interludes, which form a sort of spiritual bridge between the tableaux of the drama, and express that which words could only with difficulty express. In general, the most valuable element of this music is its power to form transitions and to express moods which are beyond the range of expression in words.

However, the intensely operatic ending drags the work down from its artistic niveau. In the dramatic version of *Eulenburg's* play, which depicts *Bluebeard* as a pathological case, the hero of sick nerves, the brother of *Bluebeard's* youngest wife shoots him dead. Reznicek makes him perish in the flames of the burning castle, lighted by his blinded

Theater Reznicek's *Bluebeard*—Two New Czech Cantatas

servant, who can no longer bear to witness the crimes of his master. He thereby negates all the psychological motives of the drama. And this cheap final scene tears the musician to the depths. When *Bluebeard* disappears in the flames he finds no other form of musical portrayal than a more or less successful paraphrase of Wagner's *Fire Magic*.

The performance, under Zemlinsky, was one that brought out all the lyrical beauty of the score, and the visiting composer, who, by the way built up his career here in Prague, was fully satisfied. The new heroic baritone of the German Opera, Josef Schwarz (not to be confused with the Joseph Schwarz, of Berlin and Chicago), carried the work on his able shoulders with remarkable success.

TWO NEW CANTATAS.

The first performance of two remarkable new cantatas by two of the younger Czech composers constituted another outstanding event of our recent musical life. Both were brought out on the same evening by the largest Czech choral society, the *Hlahol*, under its conductor, Herle, and with the cooperation of the Czech Philharmonic Orchestra. The first, entitled *Of the Last Things*, is by Ladislav Vycpalek, and the second, *Temptation in the Desert* (Matth. IV, 1-11), by Jaroslav Kricka.

Vycpalek is one of the most sensitive and inward of the young generation and he has chosen the text of his work—two folk songs from Moravia—as a sort of protest against the materialism of the present decade (the work was begun in 1920), the uselessness of which he tries to emphasize by a reminder of death and the spiritual treasures of man. His work permits of a clear division into three sections which might be titled *Victory of Materialism*, *Victory of Death*, *Victory of Faith*. Its fundamental mood, as may be imagined, is minor. All the more convincing, therefore, is the ending, in which Faith triumphs in purest major. The thematic elements, motives of Death and of the Soul, combine and build up to form strongest effects.

THE TEMPTATION IN THE DESERT.

Kricka, the composer of the other cantata, is undoubtedly one of the most gifted of the younger Czechs, already known as a composer of operas, instrumental works, choruses and songs. He dedicates this work to the memory of his father. Three distinct parts are again discernible, treating as it were of the temptation of the body, the temptation of vanity and the temptation of power and fame. The thematic material is built upon musical symbols, such as the theme of temptation, the prayer, humility before God, and a group of motives belonging into the sphere of the Christian idea of Satan. Their pregnancy and sharp division make for great clarity, and their combination permit definite conclusions as to the firm beliefs of the author. When at the end the angels gather about Christ to serve him, a Gloria in Excelsis Deo, in which chorus, orchestra and organ join, rise to a climax whose power is irresistible. Kricka commands the modern orchestral apparatus in every detail, and thanks to a keen sense of color succeeds in unfolding a tonal picture of grandiose splendor before the hearers' mental eyes.

DR. ERNEST RYCHOVSKY.

Third New York Recital for Novaes

As a result of two successful New York recitals within the period of one month, Guiomar Novaes will present a third program in Aeolian Hall, Friday afternoon, March 16, for the benefit of the Manassas Industrial School.

A week later Mme. Novaes will leave for Chicago, where she will repeat her all-Chopin program, and from there will proceed to Indianapolis, Phoenix, Los Angeles, San Diego, Sacramento, Oakland, San Francisco, Portland, Tacoma, and Seattle, returning East the early part of April.

EASTERN MUSIC SUPERVISORS' SIXTH ANNUAL CONVENTION

Successful Meeting Held in Newark, N. J.—Louise Westwood the New President

The Eastern Music Supervisors' Conference, comprising the New England and Middle Atlantic States, held the sixth annual convention in Newark, N. J., March 7, 8, and 9. The convention was one of the most successful in the history of the Conference, and shows a growth not only in membership, but also in the ideals of music teaching, which is hopeful for the welfare of school music. One of the most interesting features of the Conference, in addition to the visitation and inspection of class room work, was the demonstration of practical orchestral procedure, by T. P. Giddings, director of music in the Minneapolis Public School, and J. E. Maddy, director of music in the Richmond, Ind., Public Schools.

The Friday afternoon session was particularly interesting because of the practical demonstrations which were given in the Belmont Avenue School. As a rule supervisors prefer practical demonstrations in class room work to lectures on this subject, and in this particular this Conference served their purpose perhaps better than most conventions do.

WEDNESDAY, MARCH 7.

The morning session was given over to the inspection of the schools, under the direction of Louise Westwood, director of music in the public schools of Newark, and her assistants. Reports given by the supervisors indicated that the work was praiseworthy and demonstrated unusual ability on the part of the pupils and teachers. The afternoon session, held in the ballroom of the Robert Treat Hotel, provided the formal opening of the conference with a very interesting address on Music in the Schools of Newark, by Dr. David B. Corson, Superintendent of Schools in Newark. Dr. Corson stressed the importance of music in the schools. He pointed out that one of the fundamental errors in general education is the constant insistence on arithmetic—arithmetic—arithmetic. He proved conclusively

that the deadening influence of these academic subjects if persisted in would do more than any other element to retard education.

District Superintendent William E. Grady of the New York City Public Schools addressed the Conference on the subject of The Superintendent and the Supervisor, An Educational Partnership. Mr. Grady carefully outlined for the teachers not only the preliminary training in general education which was necessary, but the fact that to be successful as teachers of music it was important for them to be an integral part of the school system, and to appeal to the child's love of melody and beauty, rather than a formal insistence on didactic instruction. He warned the supervisor against losing the good-will of the pupils and teachers by a mechanical insistence upon accumulative knowledge, and told them, through the medium of a pretty story, how the teachers and pupils locked themselves in a class room, and the unsympathetic supervisor besieged them without result. He made a distinct impression upon the audience. Mr. Grady was followed by Dr. Eugene Noble, of the Juilliard Foundation, who told the meeting some of the plans of the Foundation in relation to the interests of high school music teaching.

In the evening a concert was given in honor of the Eastern Music Supervisors' Conference by the Lyric Club of Newark, under the direction of Dr. Arthur D. Woodruff.

THURSDAY, MARCH 8.

The morning was given over to the visitation of the parochial schools, under the direction of Superintendent Lawlor. It is interesting to note that the work of the parochial schools of Newark is keeping pace with the public schools in the matter of music. At the same time the suburban schools were open for visitation, and the glowing reports brought back by the supervisors indicated that the small towns in and around Newark are decidedly progressive in the matter of school music.

The afternoon session was given over to the annual business meeting. The following officers were unanimously elected for next year: Louise Westwood, president; Arthur F. A. Witte, first vice president; Laura Bryant, second vice president; Russell Carter, treasurer, and Grace G. Pierce, secretary.

Following the business meeting the orchestral demonstration was given by Mr. Giddings and Mr. Maddy, assisted by a combined orchestra from the Newark high schools. The orchestra did not play any set selections, but demonstrated a method of the beginning of instrumental instruction in schools. It showed clearly how work of this character is started and developed: how children who have had practically no experience in the various instruments of the orchestra can be taught in a very short time to be players of value in elementary and high school orchestras.

In the evening a concert was given in the auditorium of the Central High School by the various orchestras and choruses from the high schools of Newark. Following the concert an informal dance took place.

FRIDAY, MARCH 9.

The morning session was again devoted to visiting the elementary and the high schools of Newark.

The afternoon meeting, held in the auditorium of the Belmont Avenue School, was given over to a series of demonstrations as follows: fourth grade, tone, word reading and interpretation—Rose Schmidt; fifth grade, a practicable method of individual singing—Maud Howes; sixth grade, the first steps in voice testing and its application—Esther Greene; seventh grade, the changing voice and its treatment—William Short; eighth grade, voice testing for four part singing and its application—T. P. Giddings.

The demonstrations by Mr. Short and Mr. Giddings were well received and gave the supervisors an opportunity to study at first hand the methods of class teaching and management as practiced by experienced supervisors. A discussion on the work of the afternoon was conducted by Charles Miller.

The conference was brought to a close by the annual banquet. The toastmaster was George H. Gartlan, director of music in the Public Schools of Greater New York, and the principal speaker was Dr. Ashley Day Leavitt of the Harvard Church, Brookline, Mass. A delightful musical

program was given by Alma Kitchell, contralto; William Durieux, cellist; Kurt Dieterle, violinist; Mr. Suskind, pianist, and William Buttolph, accompanist. Franklin Dunham was in charge of the musical program.

BERLIN CONCERTS

FRANCIS E. ARÁNYI.

Another violinist, Arányi, of Budapest, appeared with the Philharmonic Orchestra, performing the Sibelius and the Dohnanyi concertos (the latter with a very acceptable cut) in impressive style. He was assisted by Paul Scheinpluff of Duisburg (now occupied by the French), who, besides conducting in an energissimo manner his own overture to a Shakespeare comedy, also offered for the first time in Berlin, selections from Das Nusch-Nuschi, by Paul Hindemith, one of the liveliest things heard here recently. Its humor caused lots of giggling as well as applause.

A. Q.

LUDWIG KENTNER.

Here was the first piano sensation of the season, Ludwig Kentner, a fifteen or sixteen-year-old lad from Budapest, startled us with his superior pianistic and musical gifts in his recital given in a modest way entirely devoid of any bombast. The lad has at his command ample technique, beautiful tone, skillful pedalling, cultivated taste, and good physique as well as personality—what more is needed? Unfortunately, there were not many representatives of the press at his concert as he was quite unknown here, but at least two veterans were noticed shouting "bravo!" after an inspiring performance of Schumann's Carneval. His interpretation of Bartok's Rumanian Dances was simply stupendous—the native fire and dash completely captivated his listeners.

A. Q.

JOSEF FUCHS.

An engagement in Frankfurt, where he will play the Brahms concerto, and a recital last evening (January 30) mark the last activities of Josef Fuchs, American violinist, in Germany before his return to America on February 13. In this recital he offered the Bach partita in E minor, Brahms D minor sonata (assisted by Waldemar Liachowsky), Korngold's now popular suite and two Paganini numbers, including the Moses fantasy. There is no doubt about Josef Fuchs being a violin talent of the first order, though he must be classified as brilliant rather than alluring. His technique is beyond reproach, his tone agreeable and his musicianship sound, even though he does indulge in Elmanesque glissandos! The audience remained for several encores and was most enthusiastic in its response.

A. Q.

ELEANOR REYNOLDS.

The American contralto, Eleanor Reynolds, for some time a member of the Chicago Opera, has considerable following in Berlin as a Lied singer. On January 30 she again gave evidence of her ability and good taste in that capacity, singing interesting groups by Handel, Schumann, Mendelssohn and Brahms. It is remarkable how the all-too-neglected Mendelssohn songs retain their gentle charm even in such company, and one of them, the scintillating Pagenlied, had to be repeated. Mme. Reynold's voice is of extraordinary strength. Being cultivated too definitely American with the aim of brilliance, it sometimes lapses into hardness.

C. S.

LEONID KOCHANSKI—LEONID KREUTZER.


Leonid Kochanski, brother of the violinist, had the collaboration of his former teacher, Prof. Leonid Kreutzer, at his most recent Berlin recital (January 29), in Max Reger's Introduction, Passacaglia and Fugue for two pianos, one of those "monumental" compositions of the German composer which show him to possess the skill and architectural instincts of a Bach, without, however, laying successful claim to his inspiration. There is something terrifying to the mind—and the ear—in the superposition of so many notes, a super-consonance that has the effect of dissonance. The two players gave a magnificent and most musicianly performance of the difficult work and earned an ovation for their pains. Mr. Kochanski displayed similar qualities alone in two Bach transcriptions by Stradal and Busoni, and, in addition, a great deal of brilliance and dash in Liszt's fifteenth rhapsody. Prof. Kreutzer, besides being a pianist of real eminence, is now recognized in the foremost rank of European pedagogues as well.

C. S.

RUDOLPH POLK.

Rudolph Polk, the American violinist, was again heard with the Berlin Philharmonic Orchestra, this time conducted by Egon Pollak, of Hamburg. He offered a Spohr concerto in D minor and the oft-played Tchaikowsky. At none of Mr. Polk's former concerts have I heard him play with so much verve, or in plain American, "pep," as on this occasion. Even though the power of his tone has not grown to any great extent, still he has succeeded to a large degree in ironing out of his playing that former stiffness which only a few years ago was so evident. In consequence of this he now commands the attention of his audience from the beginning to the last note of his performance. Mr. Polk was called out repeatedly at the close of this concert and enthusiasm was evident on all sides.

A. Q.



Frederick Gunster
TENOR

"A rich, mellow voice with excellent volume and breath control. His stage presence is unusually fine."—*Rome (Ga.) Tribune-Herald, Feb. 6, 1923.*

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"Josef Lhevinne is another of those men intended by nature to play the piano. He has poetic feeling and imagination held in control by a keen intelligence and ripe musicianship. When it comes to virtuosity his playing is simply dazzling."—*Chicago Post*, Jan. 24, 1923.

"Nothing was difficult for him. There was a warmth of feeling and often a delicacy of conception, to which that marvelous technique was merely tributary."—*Chicago News*, Jan. 24, 1923.

"He is an expert workman who stops at no task requiring perfection of finish or endless might of arm, and there were moments in his playing last night which were breathtaking for a lightening command which sacrificed not an ounce of weight and solid power. The truer nature of his art is reflected in his tone, exquisitely polished, glittering with beauty, and filled with a melting and unconscious poetry."—*Chicago Journal*, Jan. 24, 1923.

"The hearers were held under the sway of his superb playing from the beginning of the program until the last echoes of the final encore."—*Delaware, Ohio, Gazette*, Jan. 19, 1923.

IN JOINT RECITAL WITH MME. ROSINA LHEVINNE

"The artists have reached a pinnacle of perfection in their offerings an almost incredible unity of tone color and nuance, and they play with an ease and fluency that borders on the uncanny, making light of technical difficulties in a manner probably unparalleled on the concert platform today. And in his solo numbers Mr. Lhevinne gave an astounding display of virtuosity that provided the most seasoned concert-goers with a new thrill."—*New Orleans Times-Picayune*, Feb. 18, 1923.

"As duettists they displayed a remarkable ensemble in unanimity of attack and phrasing, with a technical brilliancy that fairly scintillated with its glittering scales and crashing chords."—*Cleveland Press*, Feb. 15, 1923.

"At all times there is the most perfect synchronism in their work. Their playing is fused to so delicate a nicety that individuality is completely submerged. To close one's eyes and listen is to meet the effect of hearing but a single instrument in all the splendor of orchestral grandeur."—*New Orleans Item*, Feb. 19, 1923.

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CINCINNATI SYMPHONY CLOSES ORCHESTRAL SEASON

Johnson, Casals and Kreisler Are Heard—Local Composers' Day Celebrated by Woman's Club—Notes

Cincinnati, Ohio, February 24.—A program of the most inspiring kind was given as the last pair of concerts by the Cincinnati Symphony Orchestra, February 16 and 17. The opening number was the Euryanthe overture, by Weber, which was given a most delightful rendition.

The second number, the Haydn concerto for cello, engaged the soloist, Pablo Casals. Following the intermission there was introduced a novelty which had never been heard in Cincinnati before. It was a Carnival sketch by Weiner. The big number on the program was the Brahms symphony, No. 1, in C minor.

JOHNSON SOLOIST WITH MATINEE MUSICAL CLUB.

The final concert by the Matinee Musical Club was presented on February 15 at the Hotel Sinton, with Edward Johnson as the soloist. His program included songs by Georges Hue, Strauss, Pizzetti, Cimara, Snodgrass, Guilter, and a number of folk songs from France, Italy and Scotland. The accompaniments were played by Ellmer Zoller most satisfactorily.

ORCHESTRA VISITS NEIGHBORING CITIES.

The Cincinnati Symphony Orchestra made a short trip during the week of February 18, playing at Athens, Oberlin and Sandusky, Ohio. Joseph Vito, harpist member of the orchestra, was the soloist.

KREISLER HEARD.

Kreisler played at Music Hall, February 20. Carl Lamson furnished the accompaniments.

CLUB AFFAIRS.

Local composers' day was celebrated at the Woman's Club on February 15. Selections were given from works by the following: Ewald Haun, George Leighton, C. Hugo Grimm, Sidney Durst, A. O. Palm, Emma B. Scully, Louise M. Snodgrass, Elizabeth Cook and John Carlyle Davis.

The Monday Musical Club held a meeting on February 5 at the residence of Helen Gartemann, Norwood. Emma Weitler Wingate read a paper on the symphony. The musical numbers were furnished by Agnes Schath, Mrs. Clarence Bell, Mrs. Robert Finch, Jane Kline, Emma Harff, Ethel Fertz, Grace Gartemann and Amelia Haeckl. The club gave a program on February 19, at the Jewish Convalescent Home, Price Hill.

NOTES.

A number of pupils from the classes of Alma Betscher, and Messrs. Berne, Blackman, Ribaupierre and Thalberg, of the Cincinnati Conservatory of Music, were heard in a recital on February 17.

The St. Cecilia Choral Society of St. Francis Church gave its second annual concert on February 12, in the school auditorium, under the direction of Frank Mahler. Solos were rendered by Ella Gartner, soprano; Bernard Beck, baritone, and Mrs. Frank Mahler, soprano.

The active members of the Norwood Musical Club were entertained by Mrs. A. W. Waldman, with a George Washington party, February 22.

Active members of the Alpha Chapter, Mu Phi Epsilon honorary musical sorority, were entertained at the February musicale by a number of the members.

A musicale was given by the choir of the First Protestant

St. John's Church, February 18. The soloists were Marguerite Katenbrink, alto, and Jerry Miller, baritone, the accompaniments being played by piano and string orchestra from the Cincinnati Symphony Orchestra. The music was under the direction of John A. Hoffman, with Leo Paalz at the piano.

All the details have been completed by Managing Director Ralph Lyford, of the Zoo Grand Opera Company, for the coming summer season. Mr. Lyford has returned from New York, where he engaged artists and planned for the costumes. Rehearsals have begun by the chorus on La Traviata.

An initiation of thirteen members into Omicron Chapter of Sinfonia fraternity at the Cincinnati Conservatory of Music took place February 15.

Pupils of Lillian Arkell Rixford, of the College of Music, gave a recital on February 17, at the Odeon. W. W.

SHREVEPORT ACCORDS ENTHUSIASTIC PRAISE TO DUPRE AND HEIFETZ

Shreveport, La., February 22.—The climax of an unusually interesting musical season for Shreveport was reached when Marcel Dupre, distinguished French organist of Notre Dame Cathedral, Paris, gave two concerts on the organ of St. Mark's Episcopal Church, February 16, and the afternoon of the following day, while Jascha Heifetz, Russian violinist, was heard in recital on the evening of February 17, at the Coliseum, being greeted by an audience of over two thousand. Marcel Dupre was brought to Shreveport by the vestry and congregation of St. Mark's Church, while Heifetz was sponsored by the music department of the



MARCEL DUPRE AT SHREVEPORT.

Left to right: The famous French organist, Lois Enid Will, fifteen year old organ prodigy of Shreveport, and Leo B. Pomeroy, organist of St. Mark's Church, Shreveport, and teacher of Miss Will. This picture was taken just after Miss Will had been given a hearing by M. Dupre, when he spoke most encouragingly of her talent and artistic promise.

Woman's Department Club which has accomplished a wonderful work for the city in the past two years in the presentation of many famous virtuosos, as well as noted literary men and women and workers in various artistic and economic activities.

An interesting feature of the visits of the above-mentioned was that Shreveport was the scene of their first meeting, though they had been ardent mutual admirers of one another's art for a long time. Mr. Heifetz accepted an invitation by wire to attend Mr. Dupre's Saturday afternoon recital, following which the two artists were presented to each other. That evening Mr. Dupre reciprocated the compliment by attending Mr. Heifetz' recital, where, from a box, the distinguished Frenchman enthusiastically applauded the playing of his younger fellow artist.

Mr. Dupre's two recitals were marvelous exhibitions of organ playing both from point of technical excellence and artistic pre-eminence. On both occasions he exhibited his powers of improvisation in symphonic form, using themes provided by local musicians. Heifetz' program, while along frankly popular lines, was given with all the minute artistic perfection that one has learned always to expect from the young Russian genius, and, needless to say, created the usual furore.

While in the city Mr. Dupre accorded a hearing to Lois Enid Will, Shreveport's fifteen-year-old organ prodigy. Mr. Dupre appeared much impressed with the quality of the young girl's talent, showing himself genuinely interested in the work she has accomplished and strongly advising her, after several years more of hard work in America to continue her studies in Paris, expressing his opinion that she gives definite promise of a really brilliant future.

W. W. T.

Annie Louise David in Demand Out West

On March 4, Annie Louise David, the harpist, played at the Lafayette Presbyterian Church with Dr. John Hyatt Brewer at the musical service. Miss David has had so many pupils arrange for lessons in San Francisco next summer that her teaching time is entirely filled. Some pupils will come from Seattle, others from San Antonio, together with her regular ones in California. Several will go from

New York with Miss David to continue their studies during the summer, two also going west from Chicago.

Estelle Gray-Lhevinne a Unique American Violinist

Originality is the keynote of the unusual record of Estelle Gray-Lhevinne. She is typically American in her spirit and in her keen perceptions.

It was unusual for a child to win the cap and gown at the University of the Pacific, which little Estelle Gray did at the age of eleven. It was unusual for a girl to do her studying and practicing out-of-doors with the idea of gaining inspiration from the California beauties of nature—but she did, with the result that the late Theodore Roosevelt said of her: "You have absorbed the message of your great West—the breadth of it shows in the strength and virility of your bowing."

It was unusual for a girl who had won a four-year Joachim scholarship to decide to stay in America, but this artist believes American training is best for American girls. It was unusual for an American trained girl to have a successful tour of Europe, but she won the hearts of Paris, London, Munich, Dresden, Zurich, Milan, Ostend, Berlin.

Then came her success with original program construction. Her way of presenting a recital was unusual. Believing young students, as well as cultured musical enthusiasts, or the "tired business man," the housewife, in fact every type of listener, would understand and enjoy all compositions better if told the stories of the music, she began to "talk." But *HOW* she talked, not just "cut and dried" speeches, but spicy anecdotes told in an extemporaneous manner. Naturally endowed with a voice of far reaching quality, she stands before her audiences "spinning yarns" that instruct, amuse, entertain, thrill and inspire her audiences in a way all her own. It makes no difference how vast the crowd, she does away with all formality and makes everyone feel like friends. Yet she never descends to the trivial; everything has a definite reason for being included. She "sugar coats the classics" so she can get the masses enthused over works so heavy they would not ordinarily be enjoyed. And her technique is so superb every one is unconscious of anything but the spirit of the music and the intensity of the dramatic interpretations. How well everything she "sugar coats" is enjoyed is shown by the astonishing record she is making for repeat dates and capacity audiences, as well as the fact that her recent programs are two and three times the programmed length on account of the enthusiastic demands for more and more.

Her present tour has taken her into eighteen states so far in 1923, and so popular have been her new programs, built up of the unhackneyed, presented in her refreshing manner, that most places that had arranged for only one recital have, on the spur of the moment, arranged for extra programs to be given the next morning or afternoon, or both. In many places, she has given three and four recitals (all full length and different programs) to capacity houses within twenty-four hours in the one city. And not only in the big cities, but also in little college towns. For instance, Staunton, Va., where four recitals of different programs were arranged for twenty-four hours by this unusual artist.

Many colleges have found it advisable to put her on for matinees, as well as the evening programs, and the students have been simply "carried away." She is winning "old Virginia" for the first time with a series of engagements in many colleges as well as the universities of Richmond and Charlottesville (the MacIntire Amphitheater, University of Virginia course) and Norfolk and Richmond also are having her return.

Estelle Gray-Lhevinne makes a picture in her beautiful gowns. Few of the violinists have the same charm and appeal, because she has the poise due to world travels and broad experiences, combined with youth and beauty, the ripened art of full maturity and the depth of soul only achieved by a mother (she is the mother of a beautiful little son) and many a writer has said, no woman is a perfect artist until she is a mother, and yet she appears but a mere girl. Her technique places her as a superb virtuoso and yet she is more than just a violinist for, above all, simplicity of heart appeal is hers. Is it any wonder this is, by far, her busiest year and next season promises to break all records?

The Gray-Lhevinne fall season will open with a recital at Cleveland, Ohio, on September 30, in the Ballroom of the Statler, under the auspices of the Cleveland Musical Association, whose members are among Ohio's musical elect and are already looking forward with keen interest to hearing the first Cleveland recital by this violinist, who has made such a unique place for herself. S. K.

Alfred Mirovitch One of the Busiest of Artists

Alfred Mirovitch, after concluding his last American tour, left San Francisco on May 28, for a world tour. Via Japan and China, he went direct to Java, where he has been three times before. In Java he played thirty concerts, followed by six concerts in Sumatra. From Sumatra he went to Colombo (five concerts), and finished up with Bombay (six concerts). He returned to the United States via Egypt and France, thus accomplishing the round the world tour. He arrived in New York on December 31 and on January 2 left direct for Portland, Ore., the first concert of his third American tour. Since then he has been playing continuously. Here is the list of his appearances in January and February: January 8, Portland, Ore.; 9, Seattle, Wash.; 13, Great Falls, Mont.; 22, Kansas City, Mo.; 23, Winfield, Kans.; 26, Mt. Pleasant, Iowa; 30, Freemont, Ohio; 31, Fostoria, Ohio; February 1, Adrian, Mich.; 2, Hillsdale, Mich.; 5, Wichita Falls, Tex.; 6, Belton, Tex.; 9, Chickasha, Okla.; 13, Sherman, Tex.; 15, Arkadelphia, Ark.; 16, Searcy, Ark.; 19, Blue Mountain, Miss.; 21, Columbus, Miss.; 28, Elon College, N. C.

Paradiso Pupil Gains Success

Elia Palma, baritone, an artist pupil of Donato A. Paradiso, sang at a recital in the Paradiso studios, Carnegie Hall, on January 31, scoring a genuine success. His numbers were *Pari Siam* from *Rigoletto*; *Figaro*, from *Barbiere di Siviglia*; and *Prologo*, from *I Pagliacci*.

Mr. Palma studied with Mr. Paradiso for four years, and has already appeared successfully in opera throughout Italy. His singing reflected much credit upon Mr. Paradiso, who predicts a big future for him. Negotiations are now pending for appearances in the metropolis. Mr. Palma has a baritone voice of much beauty, rich and sonorous in quality

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EXTRAORDINARY SUCCESS OF Charles Hackett

The American Tenor

AT THE
TEATRO LICEO, BARCELONA, SPAIN
—JANUARY, 1923—

Hackett's Debut in Tosca—

In his debut as Cavaradossi in *Tosca*, Charles Hackett kept the promises that have been made in advance for him. His voice is of beautiful quality and handled with splendid mastery, obtaining most admirable effects. Both the arias had to be repeated and there was equal applause for him in the duets and after the torture scene, as well as numberless recalls at the end of each act.
—*El Liberal*.

The public at the Teatro Liceo confirmed the judgment which has been passed elsewhere on Charles Hackett when he made his debut in *Tosca*. He possesses an excellent voice, fresh and extremely agreeable. He sings with the highest art, without resorting to those tricks which are intended solely to catch the applause of the public and he captivated the audience. In fact the triumph obtained by Hackett at the Liceo was really epochal. He is the only tenor who has ever been called upon to repeat not only the aria of the first act, but that of the third. The applause took the form of a genuine ovation.—*La Prensa*.



Photo by Fernand de Guedre, Chicago

Charles Hackett came here preceded by a reputation won on both sides of the Atlantic. He is the possessor of a sympathetic voice of agreeable timbre, even throughout, which he is able to modulate at will, obtaining exquisite elegance and delicacy when he wishes, as he proved in the romance of the first act. The best proof that his vocal medium and artistic talent are most unusual lies in the fact that this aria—which he sang marvelously and had to repeat in answer to a delirious ovation—generally passes quite unnoticed by the audience. He was also called upon to repeat the *Lucevan le Stelle*, which he sang with great beauty of expression.—*Diario Mercantil*, Jan. 20.

The Second Performance of Tosca—

The second performance of *Tosca* was one of the bright lights of the season. Hackett confirmed the impression which he made in his debut. He was obliged to repeat the aria of the third act. The public, in fact, clamored for it a third time. At the close of the performance a great throng from the audience gathered about the stage door, where he was the object of renewed ovations.—*El Dia Grafico*.

At the second performance of *Tosca* there was just as much enthusiasm for Charles Hackett as at his debut. At the end of the performance when the celebrated tenor left the theater for his hotel, a numerous group of admirers, who had patiently waited for him despite the coldness of the night, followed him with spontaneous demonstrations of admiration on his way home, something almost without precedent in the theater life of Barcelona.—*El Correo Catalan*.

Charles Hackett was a Cavaradossi such as is only too rare in the theater today. He won a genuine triumph—one of those triumphs that go down in the annals of the theater—for the public passed from one enthusiastic demonstration to another, according him well deserved ovations after the aria of the first act, that he had to repeat, and the aria of the third, which he sang marvelously, as we have not heard it sung in many years. The public, throughout the whole theater, upstairs and down, demanded its repetition, which was graciously conceded and part of the audience tried to force him to sing it a third time. After the

We have great admiration for singers like Charles Hackett who stand for style and musicianship in singing, in contrast to those others who are looking only for effects. There is no doubt that Hackett is an artist-tenor and not a tenor with the mere appearance of being an artist; and this determination to stick to good singing and honest straightforward interpretation of the composer's wishes costs him nothing in popularity for the applause was tremendous. There was a series of real ovations from the first act to the final fall of the curtain.—*La Tribuna*.

performance a great crowd waited for him and with demonstrations of continued approval, insisted on following his carriage to the door of the Grand Hotel, attracting a throng of passersby and disturbing traffic for some time.—*Diario Mercantil*.

The Barber of Seville—

It is only justice to say that chief honors of the performance went to Charles Hackett as the Count Almaviva. He even exceeded the expectations which had been aroused by his success in *Tosca*. He showed again that he is a great singer, of notable vocal resources, with a rich voice of long range and that it possesses the necessary flexibility to overcome superlatively well the unusual difficulties of the part. Especially praiseworthy was his conscientious attention to the wishes of Rossini in his vocal interpretation of the role. He made a fine figure too and his acting was always spontaneous and effective. It is needless to say that at every opportunity there was prolonged and boisterous applause. He presented an exquisite and interesting Almaviva, celebrating again a new triumph both as singer and actor.—*Diario Mercantil*, Barcelona, January 25.

Charles Hackett, in singing the Count of Almaviva, gave us a pleasant surprise for he is one of the few tenors who sing the part as the composer wrote it, note for note, never having the bad taste to change the composer's wishes for the sake of making effects that win applause for himself. He sang the serenade of the first act marvelously and kept on singing that way throughout the evening. The great public that filled the theater tendered repeated ovations.—*Prensa, Barcelona*, Jan. 26.

RETURNING TO AMERICA FOR CONCERT TOUR, SEASON 1923-24

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"A Chamber Music Pianist of Subtle Skill"

The widespread recognition which Heinrich Gebhard, concert pianist, has won as an ensemble pianist is due to various pianistic and musicianly virtues, according to the noted critics who have recently praised his work. This season, for example, Mr. Gebhard has joined three chamber music organizations for concerts in New York and Boston—the Wendling, Elsa Fischer and Burgin quartets—and each appearance as an ensemble pianist has been followed by critical praise of an exceptional nature.

"In the Brahms F minor quintet," wrote Richard Aldrich in the New York Times, "the piano part was played with exceedingly great discretion by Heinrich Gebhard of Boston—a chamber music pianist of subtle skill," and after another concert the reviewer for the Times stated: "In the Cesar Franck quintet they had the assistance of Heinrich Gebhard, excellent pianist, whose tastes make him an especially skillful interpreter of French music." Mr. Gebhard has been no less successful in Boston, Philip Hale saying of him in the Boston Herald: "The accomplished Mr. Gebhard played delightfully . . . with unerring proportion and esthetic intelligence," while Olin Downes, referring to "the admirable performance of Mr. Gebhard," declared "the triumph of the concert, however, was undoubtedly the performance of Franck's quintet, with Mr. Gebhard as past master of the piano part of one of the noblest works in the whole literature of chamber music."

To H. T. Parker of the Boston Transcript, Mr. Gebhard is "a past master of ensemble playing," while Stuart Mason,

in the Christian Science Monitor early this month, summarized Mr. Gebhard's extraordinary gifts as an ensemble pianist as follows: "Mr. Gebhard joined the quartet in a more than excellent performance of Brahms' Quintet. His abilities as a player of chamber music have often been praised, yet that is no reason why they should not once again



HEINRICH GEBHARD

receive mention. Mr. Gebhard possesses the faculty of blending the tone of the piano with that of the strings, a faculty as rare as it is delightful. In this respect he was unusually happy last evening, and consequently the quintet gained immeasurably in tone color."

New York String Quartet Ends First Season

The New York String Quartet, founded by Mr. and Mrs. Ralph Pulitzer, concluded its first season of New York subscription concerts in Aeolian Hall on March 1, with a program that included a novelty—Pierre Menu's sonatina for string quartet—the Beethoven quartet, op. 18, No. 4, and Brahms' piano quintet, with Elly Ney as assisting artist. The audience was the largest that the quartet attracted during the season, which indicated that this ensemble has found for itself a following in New York.

"The Quartet in its first season," said the critic of the Evening Journal, "has shown that it has full rights as a worthy addition to New York's chamber music organizations."

"Messrs. Cadek, Siskovsky, Schwab and Vaska have achieved remarkable results in a short time," was the comment of the Evening Mail, who also added that Mme. Ney "did not insist upon being a virtuoso, but made herself a part of the exquisite tapestry."

"There was grace of movement supplemented by a rich tone," was the Herald's epitome of the quartet's achievements.

Althouse Entertains 5,000 People in Omaha

Recently Paul Althouse, the Metropolitan tenor, appeared in recital for the Chamber of Commerce Business and Professional Woman's division series of Omaha, Nebr., and entertained 5,000 persons at the city auditorium with a program of French and English songs and arias. One of the largest audiences that has yet attended a program for the organization heard his recital.

Mr. Althouse appeared as soloist with the Minneapolis Symphony Orchestra, under Henri Verbrugghen, in Kansas City, Mo., and, according to the heading of the Kansas City Times, "had a big success." The Journal commented upon the number of recalls he was forced to respond to, among other noteworthy observations.

Phillip Gordon in Joint Recital in Trenton

Trenton, N. J., February 20.—On February 17, a fine joint recital was given at the Crescent Temple by Phillip Gordon, pianist, and Elinor Whittemore, violinist. According to one of the local papers, "both artists displayed a musical understanding as marked as was their technique. The playing of Miss Whittemore was deft and lilting in her lighter numbers while the surety of bowing and the quality of tone characterizing her more pretentious offerings furnished a pronounced contrast. . . . Mr. Gordon's portion of the program reflected a wide variety of moods and served admirably to emphasize his fine interpretative sense. The ease and fluency of his playing belied the many difficulties, which he mastered, but his accomplishments were not unappreciated and received deserved applause." H. G.

Edith Bideau Normelli's Tour

Edith Bideau Normelli, who, since her debut in song recital, Aeolian Hall, New York, has been doing extensive concert work in the East and South, has recently been making a tour of the Middle West. Among her engagements, she sang a concert in Kansas City, appearing under the auspices of Mu Delta Chapter of Mu Phi Epsilon at its morning musicale for its Scholarship Fund. On January 23, Mme. Normelli was soloist with the Chicago Association of Commerce Glee Club, at the concert presented under the auspices of the Austin North End Women's Club of Austin. February 13 she sang a re-engagement with the same organization, substituting for Mary McCormick of the Chicago Opera Company at the concert given by the Englewood Woman's Club, Chicago.

Cecil Fanning Sings in Granville, Ohio

To inject some variety into a winter's teaching, Cecil Fanning, baritone, sang in Granville, Ohio, on the evening of February 23, to an enthusiastic and appreciative audience. Mr. Fanning used in his program two sea chanties from the desk of Mr. Terry, the organist of Westminster Cathedral, London, which have never before been used in America. Mr. Fanning's accompanist, Edwin Stainbrook, also appeared

to advantage in a group of Brahms and Chopin. A short European tour is being planned by the Columbus singer, which will take him from this country on April 1.

Portrait of Princeton Composer Unveiled

A portrait of Karl Langlotz, for many years a German teacher at Princeton and author of Old Nassau, Princeton's most cherished song, was unveiled in Nassau Hall, February 22. The portrait is by Wilford S. Conrow, 1901.

To Ernest Carter, himself a Princeton graduate and formerly lecturer on music, organist and choirmaster at the university, was assigned the honor of delivering the unveiling address. The ceremony took place in the faculty room of Nassau Hall, the historic old building which gives Princeton its poetic synonym of Nassau, or Old Nassau.

Mr. Carter was chairman of the committee which secured the portrait; he graduated from Princeton in 1888. Other



PORTRAIT OF KARL A. LANGLOTZ,

composer of Old Nassau, Princeton's alma mater song, made by Wilford S. Conrow and unveiled by Ernest T. Carter, class of 1888, February 22.

well known New York musicians (also Princeton graduates) on this committee were George E. Shea, L. Frederic Pease and Kenneth S. Clark.

Doria Fernanda to Give Recital March 20

Doria Fernanda, contralto, who has recently been engaged by the Chicago Civic Opera Company for next season, will give a song recital in Aeolian Hall, March 20. On this occasion the numbers that comprise her program will be sung in Italian, French, German, English and Spanish. Miss Fernanda also features on her program a group of songs by American composers, including Marion Bauer, Charles Griffes and Ashley Pettis, the latter well known in the concert field as a pianist.

Novello's Fine Records

Marie Novello, the Welsh pianist, has made a number of records for one of the leading British gramophone companies and these piano records of hers are said to be among the most successful of any of the pianists who have so far recorded. Recently she received a letter from M. T. Barnett, an electrical engineer living in Portsmouth, England. Mr. Barnett is a prominent inventor and he wrote that in trying out a new phonograph needle, he had played Miss Novello's record of Chaminade's Pas des Amphores 160 times in two days and that "even at the end of the test he had never tired of her music and that he always saw new beauty in the caressing charm of her fine phrasing." Having made a special study of recording for the gramophone, Miss Novello is now negotiating with a prominent American firm who wants her to make some records, which up to the present time her English contracts have prevented.

Helen Bock Has Successful Season

Helen Bock has been very successful during her first concert season. This is not surprising, for in addition to being a well equipped pianist, Miss Bock possesses a charming personality. Her first re-appearance in Philadelphia will take place on April 23, when she will play for the Manufacturers' Club. On March 31 Miss Bock will give a recital for the Girls' Club at Middletown, N. Y.

The Jess Concerts

Grace Wood Jess, the popular folk song prima donna, opened her spring tour, under the management of Fredrick Shipman, at Tulare, Cal., on March 3. Other California dates during March were Dinuba, 5; Modesto, 7; Sacramento, 9; Marysville, 12, and Red Bluff, 14. Miss Jess presented programs of wide range, including folk songs of Spain, Russia, England and France, as well as Kentucky Mountain tunes and Negro spirituals.

Southwick Pupil Preparing for Recital Work

Aimee Olson, a promising mezzo contralto, who continued her study with Frederick Southwick last summer when he was guest teacher at the MacPhail School in Minneapolis, is now in New York closing intensive study with Mr. Southwick, preparing for recital work which will start in June in the Middle West and continue West as far as Denver.

Yost and Russell in Sonata Program

Gaylord Yost, violinist, and Dallmeyer Russell, pianist, appeared in a recital of sonatas for violin and piano in the recital hall of the Pittsburgh Musical Institute on February 21. Their program comprised sonata in G minor (Debussy), sonatina in D major (Schubert) and sonata in C minor (Grieg).

"HIS BRAVURA ELECTRIFIED THE AUDIENCE."—Boston Herald.

Eloquent Press Tributes to Art of

FREDERIC TILLOTSON

PIANIST



Photo by Gainsborough Studio, Boston

Boston Herald:

"The finished performance of the concerto for piano and orchestra was a musical treat. Mr. Tillotson demonstrated technique. The voice of the solo instrument was never obtrusive or unduly dominating. His rendering of the lovely andante was poetic. In the finale, as he piled climax on climax, his bravura electrified the audience, and the encores multiplied, until he surrendered, and played again."

Boston Transcript:

"Mr. Tillotson played the Rubinstein Concerto for piano and orchestra with brilliance. Tillotson adds virtuosity to his other admirable qualities. He struck fire, especially in the prelude and scherzo."

Boston Post:

"Mr. Tillotson received well merited applause for a musical and brilliant performance of the Rubinstein concerto for orchestra and piano. Mr. Tillotson made an excellent impression. His playing has personal color and virtuosic spirit. He has sympathy and his enthusiasm and conviction are always strongly felt by the hearer. His Chopin B minor Scherzo had a fresh vitality and sweep, and one was struck anew by the dramatic as well as musical logic of its development. He is a thinking musician."

Boston American:

"Mr. Tillotson is a well rounded pianist. He is a virtuoso artist of highest rank. Not only is he a recital artist of attainment, but as soloist with the orchestra proved himself to be well equal to his task. His tone was poetical when needed and at all times he played with musical precision and brilliance. His playing is always artistic."

Boston Post:

"Mr. Tillotson is a very young man, but he is already an interesting pianist. Yesterday he brought together a well balanced program. His playing was often the playing of a master. He has something to say and he says it with as much address as possible."

Boston Herald:

"Mr. Tillotson played this music delightfully, with wonderfully beautiful tone and an infinite variety of color. Rhythm, too, he made the most of when the composers gave him play, and he sings a melody enchantingly. Delightfully as well he played the Chopin pieces, simply, with no attempt at a 'Chopin manner.' If, perhaps, he consciously made the Bach prelude and fugue of too languorous a beauty, beautiful at all events he undoubtedly did make it, not dry."

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Frieda Hempel Scores in Lincoln

Lincoln, Neb., February 23. — Mrs. H. J. Kirschstein brought Frieda Hempel to Nebraska's capital city, where the famous prima donna gave her Jenny Lind concert "with all the atmosphere of the by-gone days, in costume, setting and song." The city auditorium was packed to the limit; it was a noticeable fact that there were a great many elderly people in attendance, which feature added a flavor to the evening's entertainment. There were present some who had heard the famous Jenny Lind and the memories added materially to their enjoyment of Hempel, the Jenny Lind of Today. The stage represented an old time garden with its white picket fence and entrancing rose-covered gateway. Grouped here and there on the stage were eight charming Lincoln girls, gowned in the garb of 1850. During the intermission they distributed souvenir pictures to the audience from long handled baskets.

Mme. Hempel was dressed in a gown of white decorated with long garlands of roses; an exact reproduction of Jenny Lind as she appeared in her concerts. Her beauty, her gracious attitude and her voice will never be forgotten. When she sang Home Sweet Home, Last Rose of Summer and Dixie Land she held her hearers spellbound, for these old time heart songs will always reach the people. The Schubert group, sung in German, proved a marked favorite, also the Norwegian Herdsmen's Song, so dearly cherished by Lind enthusiasts. Seventeen recalls are to Mme. Hempel's credit and she was kind in regard to encores, granting six.

Coenraad V. Bos, pianist and accompanist, was thoroughly enjoyed and the flutist, Louis P. Fritze, added much to the program with his obligatos and solos.

Frieda Hempel received the MUSICAL COURIER correspondent, instantly recalling the meeting two years ago. She said at once that she was so glad to be in Lincoln, for it was like coming back home. When the question was put to her: "How do you manage to keep sweet?" she shrugged her pretty shoulders and said:

"Well, I'll tell you, I have my own idea about such things. I read every day from certain books and I take two sentences a day and make them mine. I say them over and over. I study them and think about them, and soon it seems like my own idea. These great thoughts help me over my difficulties—don't you know a fresh, new idea will do that? This year I am taking Emerson and Drummond; we are now great friends."

"How do I keep my voice? Why, by keeping my health. And, you say, how do I keep my health? Out-of-door exercise and plenty of it every day, regardless of weather conditions. I have made myself strong by swimming, golf, tennis and riding. We must have resistance and athletic sports will give it."

How Miss Hempel enjoys singing Dixie! When this correspondent spoke to her concerning her ideas of it, she said no one ever told her how to sing it and she never heard it until she came to America. "I sing it just as I feel it—and to me there is no other way. In Atlanta those veterans literally tore down the house—but it is the same everywhere. It takes everywhere—even in Boston!" She tossed her flaxen locks and looked mischievous.

"No," she said, "I'll never grow up! I don't want to—why should anyone?"

At the luncheon at the Lincolnshire, tendered her by Mrs. Kirschstein and friends, questions flew fast and furiously, but she was equal to them all. The matter of acoustics came up for discussion and she was asked how the size of an edifice affected her renditions; what was the effect of rows and rows of boxes and galleries, and how did her voice carry in these immense halls? She looked innocent and yet wise and answered with just one characteristic sentence: "O, those things do not bother us ever, for we carry our acoustics with us!"

Frieda Hempel has come and gone, and again Lincoln is indebted to Manager Kirschstein, a woman who had a vision and who is now realizing it for the enjoyment and education of this musical center. E. E. L.

Althouse-Middleton Combination Popular

"Althouse and Middleton display vocal superiority," such was the heading that appeared in the Dallas, Tex., Times-Herald after Paul Althouse and Arthur Middleton had appeared there in joint recital with the Dallas Male Chorus. And the other papers were just as enthusiastic. "Genuine Ovation" was the titling of the criticism, for instance, that appeared in the Journal.

Since their triumphant success in Australia in joint recitals, Messrs. Althouse and Middleton have been greatly in demand for this form of entertainment. Among the latest of these engagements to be booked for them next season is an appearance in East Stroudsburg, Pa., on October 22. On March 13, the artists were scheduled to appear together at Hamilton, Ont., Canada.

A Rush of Engagements for Maier and Pattison

The announcement that next season will be the last in America for a time, of the two-piano recitals by Guy Maier and Lee Pattison, has awakened an even keener interest in these unique artists. Their already lengthy list of engagements for this spring has been augmented to include a recital in Chicago, April 8, and one at Vassar College, Poughkeepsie, April 28. They will close their season by playing at the Springfield (Mass.) Music Festival on May 5. Mr.

and Mrs. Maier will sail immediately after to spend the summer abroad, but Mr. Pattison and his family will remain in America for a change.

Klibansky Artists Kept Busy

Lottie Howell, with the Hinshaw Opera Company, has been reengaged for next year's tour as prima donna of Mozart's Il Impresario. Following are a few press notices:


The best singing of the evening was done by Lottie Howell as the young Linz soprano. Her voice managed the difficult arias with buoyant ease and she was a dainty and winning figure.—The Rochester Herald, January 18.

In Lottie Howell this cast has an asset second only to Mr. Hemus. She has a light voice but it is excellently resonated and it carries the text. She sings well, and her performance is good in all particulars, graceful and dainty.—Rochester Democrat and Chronicle, January 18.

No daintier "prima donna seconda" could be imagined than petite Lottie Howell as Mlle. Dorothea Uhlig, singer of Linz. One of the thrills of the evening was the aria sung first by this dainty slip of a girl with all the artistry, the coquetry at her command, sung with marvelous ease and perfect control reaching her highest notes with a soaring sweetness to drop swiftly into the lower cadences without apparent effort.—The Southwest American, November 1.

Grace Marcella Liddane recently appeared in Stamford, Conn., where she created a very favorable impression. Walter Preston was soloist at an organ recital given by Mr. Goldsworthy at the Washington Irving High School, February 18. Cyril Pitts, tenor, and Walter Preston, baritone, were heard at a recital at the American Institute of Applied Music on February 26. Emilie Henning, contralto, recently gave a joint recital with Elmer A. Tidmarsh, organist, in Albany, N. Y. Vivian Hart Strong gave a successful recital in Seattle, Wash., in January.

Mr. Klibansky gave a recital at the East Side Y. M. C. A., New York City, February 28, and in White Plains, N. Y.,



"Her voice is of pure and lovely quality, this natural gift being enhanced by an admirable vocal method. She is keenly sensitive to every interpretative demand and her English diction is music itself. And, last but not least, the singer's beauty was no insignificant factor in the evening's pleasure."

The Buffalo News (N. Y.) said the above about May Peterson, soprano of the Metropolitan Opera Co.

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March 1, when the following pupils appeared: Alveda Lofgren, Cyril Pitts, Grace Marcella Liddane, Walter Preston, Helen McFerran and Raymond Hart.

Max Olanoff's Vacation Interrupted

Following his successful violin recital at Aeolian Hall on February 8, Max Olanoff, young Auer star, determined to take a well earned rest at Atlantic City. To this end he made a point of leaving his violins behind when he entrained for the famous Boardwalk, so that in case he was tempted to practice, or was asked by acquaintances to "oblige," the necessary fiddle would be absent.

The plan worked perfectly for the first day. The second day he met an old friend, Benar Barzelay, conductor of the Hotel Traymore orchestra. Barzelay hailed the young artist with the air of one who has made a "find."

"So sorry to cut in on a vacation," he said, but it seemed the violinist at the Marlborough-Blenheim had become suddenly ill. No capable substitute was at hand. Would not Olanoff come to the rescue? The struggle between the desire for rest and the appeal of brother musicians in need could only end in one way. A fine violin was borrowed, and Max Olanoff filled the place of the ailing violinist for two concerts as an act of friendship, playing solos as well as in the quartet, and gaining an enthusiastic reception, but losing the intended dolce far niente.

However, he has returned to New York refreshed, and is busily at work in preparation for his concert engagements and in the task of imparting the Auer methods to pupils.

Mary Potter Praised from Maine to Virginia

Mary Potter, contralto, who holds an important position in the metropolis, is still on her long tour, covering New England and Atlantic coastal regions. Everywhere she is the recipient of fine praises, beginning with The Messiah in Montreal, and extending through the New England states and as far south as Virginia. She received such an ovation upon her appearance in Washington, January 22, that she was unable to leave the auditorium for nearly an hour after

the concert ended. She has been booked for a return engagement there, immediately upon the completion of her present tour.

Miss Potter will sing fifteen more engagements before returning to New York the latter part of March, one of these being Harrisburg, Pa., where she is a favorite, this being her third consecutive appearance there. She has created great enthusiasm wherever she has sung, with such newspaper headlines as "Mary Potter Lived Up to Every Advance Notice," "Mary Potter Was All That She Was Represented to Be," "Audience Carried Off Its Feet by Mary Potter's Art," etc.

The Violoncellist

(To B. SYKORA, IN APPRECIATION OF HIS RECITAL.)

By grace of skill the hierarch
And master of the spirits four
That at your invocation soar
And sing above this fragile ark.

Sykora, let us tribute pay,
Not as of yore, on bended knee,
Yet no less true and loyal we
In form and manner of the day,

When from this magic cell of maple,
Hewed by man, but glorified
Of God, who did the flesh provide,
Of ancient sacrifice the staple.

You draw exhaustless wealth of tone,
Acceptable, we trust, to Him,
The Lord amongst the Cherubim,
Nor to the worshippers alone;

Draw marvelous resource of speech,
The music language of today—
Ah, how profoundly to convey
The gospel which your fingers preach.

What generations in the past
Have been diverted by the sway
Of this frail arch—and gone their way,
For life and music cannot last;

And centuries may trail along
Ere it be mute among the arts,
As ears to which it spoke, as hearts
Of old enraptured with its song.

Like you, what other priests in turn
Will come, and wondrous lays invoke
Of charm and prophecy, for folk
Who follow us to live and yearn;

Whilst mocking years your temples wreath
With gray instead of green, and here
You wait translation to that sphere
Where music is the air we breathe.

(Signed) JOHN KEARNS.

Illinois Woman's College, Jacksonville, Ill.

Sapio Pupils at National Opera Club

The operatic concert given by members of the National Opera Club Choral, Waldorf-Astoria Hotel, New York, February 19, had many soloists who are pupils of Mr. and Mrs. Sapio. Ethel Judson has a pretty soprano voice, and Ethel Myers is a talented mezzo-soprano. Mrs. R. Tunick has a pure voice, and Albert Meehan's tenor voice is heroic. Florence Silverberg is a good singer, of promise, and Marguerite Mangieri is temperamental. Amalia Branca has a big dramatic soprano voice, and Helen Bagge's singing was sweet and pleasant. Anna Bosetti has good style and musicianship, and all these young singers helped greatly to make the concert a success.

Charles N. Drake Managing Clara Clemens

The announcement has just been made from the offices of Charles N. Drake that Clara Clemens (Mrs. Ossip Gabrilowitsch) is now under his management. The musical importance that has been attached to Mme. Clemens' song programs in the last few seasons is known throughout the country, and this season her Historic Cycle of Songs has attracted much attention in New York, Boston, Detroit and other communities. Mme. Clemens has devoted much serious thought to real interpretation of classic and modern literature, and Henry T. Finck of the New York Evening Post is not alone in declaring that she is "a singer who counts."

Philharmonic to Play Saminsky Symphony

Next Sunday afternoon at the Metropolitan Opera House, Mr. Mengelberg will conduct a program including Saminsky's Symphony of the Summits (for the first time in New York). Mr. Siloti will again be soloist.

The fourth Philharmonic concert for students is announced for Wednesday evening, March 21, in Carnegie Hall, under the direction of Mr. Mengelberg. Mieczyslaw Munz is to be soloist.

On March 13, the Philharmonic Orchestra gave a concert at Woolsey Hall, New Haven, under the auspices of the Yale University School of Music, Mr. Mengelberg conducting.

Grace Hoffman Sings in Atlantic City

On February 25, the well known coloratura soprano, Grace Hoffman, entertained a large audience at the Marlborough-Blenheim Hotel, Atlantic City, N. J. As usual, she scored a success, and so enthusiastically was she received that she was immediately engaged to reappear in two weeks' time, and also to sing at The Shelburne on Easter Sunday evening.

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Press Opinions of Last New York Recital

Evening World, Feb. 27, 1923:

Maria Carreras, one of the season's exceptional pianists, gave her second recital in Aeolian Hall. Her opening number, Beethoven's Second Sonata, was sufficient to confirm the artist's authority, command of expression and color and her secure technique.

The Herald, Feb. 27, 1923:

Mme. Maria Carreras, a Spanish-Italian pianist, who was first heard here a few weeks ago, gave a second recital yesterday afternoon in Aeolian Hall. At her first hearing Mme. Carreras' art showed itself as of brilliant and commanding type. Her performance yesterday emphasized and extolled the excellent impression she had heretofore created here.

She played with a power intellectually keen and showed in rich abundance imagination, dramatic eloquence and technical mastery. Her knowledge of her scores as to notes was flawless and her phrasing clear and admirable. She held the close attention of a numerous and discriminating audience. Following Schumann's Carnival she was recalled again and again.

Morning Telegraph, Feb. 27, 1923:

At Aeolian Hall in the afternoon Maria Carreras pleased a large audience with an interesting piano program played with the fine authority and technical skill of this capital artist.

Evening Mail, Feb. 27, 1923:

There is definite purpose and keen intelligence in the piano playing of this fiery Italian, and her second recital at Aeolian Hall yesterday added new laurels to the successful debut of a few weeks ago. Watching her hands in Schumann's Carnival reminded us of two powerful thoroughbreds taking the hurdles; they leaped with brilliant ease through the prestos and swept the fortes by with careless grace.



The Sun, Feb. 27, 1923:

A large audience yesterday afternoon testified to the excellent impression made by Maria Carreras at her first New York recital some weeks ago, and found even more of interest in a program that included Beethoven's Sonata, Op. 2, No. 3, and Schumann's Carnival. The sonata is a light one, but the pianist brought out all its tender values to their most graceful fulfillment. The Schumann was a miracle of dexterity and adroitly disposed.

Tribune, Feb. 27, 1923:

There was a good sized gathering yesterday afternoon at Aeolian Hall to hear Maria Carreras in her second piano recital here, with Beethoven Sonata, Op. 2, No. 3, and Schumann's Carnival as the principal numbers. These had an expressive, fiery, thorough, skillful performance which aroused the audience.

Staats-Zeitung (Translation) Feb. 27, 1923:

The Italian virtuoso is coming more and more to the front. Maria Carreras must be placed in the first rank. On the occasion of her first appearance here a few weeks ago Mme. Carreras proved herself to be a serious artist, with a full knowledge of the classic tradition and possessed of an all-embracing command of technic. This first impression was not only confirmed but strengthened at the recital given by Mme. Carreras before a very large audience at Aeolian Hall. Notable, especially, is this artist's pleasing simplicity. She refrains from all mannerism and affectation; her playing breathes health and solidity, is guided by her innate musical taste and her feminine charm and delicate poetic emotion lend her playing a particularly appealing grace.

The two works that make the greatest demand upon her art, Beethoven's Sonata, Op. 2, No. 3, and Schumann's Carnival were amazingly well interpreted. Her Beethoven was characterized by genuine greatness and depth of emotion, and the various types of the colorful whirl of the Carnival were finely differentiated. Mme. Carreras' magnificent touch was there particularly noteworthy.

Mme. Carreras was greatly honored by her public and received full recognition as one of the greatest of pianists.

Evening Journal, Feb. 27, 1923:

Maria Carreras, the Italian pianist, gave a second recital yesterday afternoon in the Aeolian Hall. She is a player of distinction and intelligence, equipped with a sensitive and various finger technic and possessing an admirable feeling for the use of the pedals.

CARRERAS

SEASON 1923-24 NOW BOOKING

Management:
LOUDON CHARLTON
Carnegie Hall New York City



Baldwin
Piano

GOTHAM GOSSIP

ELIJAH AT BRICK CHURCH.

The March 2 hour of noonday music brought Mendelssohn's Elijah under Dr. Clarence Dickinson with the following soloists: Louise Hubbard, soprano; Ellen Rumsey, contralto; Reed Miller, tenor, and Edgar Schofield, bass. As usual a large audience heard this music and enjoyed the clear and sweet voice of Louise Hubbard in Hear Ye, Israel; the resonant and expressive If With All Your Hearts, sung by Reed Miller, just returned from Pittsburgh, where he sang Dream of Gerontius; the pathetic expression of Miss Rumsey in O Rest In the Lord, and the dignity and life of Mr. Schofield's singing of It Is Enough. The choruses went with unity and vim, and as usual brought the effect of a large choral body.

Last Friday a Moussorgsky program was given, with Lawrence Tibbett, baritone, and Bruno Steinke, cellist, as soloists. A Massenet program will be given at the Friday noon hour of music, March 16, by Clarence Dickinson, with Arthur Kraft, tenor, and Marie Miller, harpist, which will include: overture to Phedre, Scene Religieuse, Angelus, Meditation; harp—Minuet, Moonlight; songs—The Dream, Twilight, Lord, Unto Thee Do I Cry, and Easter Festival for organ, bells, and harp.

LECTURES, RECITALS, CONCERTS IN PUBLIC LECTURE COURSE.

Rosalie Erck, contralto, was the vocal attraction March 11 at the Goldsworthy organ recital, Washington Irving High School, singing songs by modern composers, which displayed her beautiful voice to advantage. Other musical features in the free public lecture course of the past week include lectures on orchestral music (Gerald Reynolds), An Evening of Song (Marie van Gelder), a vocal and instrumental concert (Frederick N. Tracy), Songs of Yesterday (Esther Benson), Tannhäuser and Carmen (Marguerite R. Potter), Songs by Gilbert and Sullivan and Songs of the Moment (June Mullin), Appreciation of Music (Marie Josephine Wiethan), The Musical Side of Italy (Miss Benson), and Evolution of Chamber Music (Woelher String Quartet).

MABEL RITCH'S ENGAGEMENTS.

Mabel Ritch, contralto, was soloist February 21 and 22 at the Little Theater, Bronx Women's Club, singing songs by Nevin and Beach to the accompaniment of the Duo-Art Reproducing Piano. Other similar engagements were with the Hastings Women's Club, February 26, and an engagement in Brooklyn, March 24. This singer has a deep and truly expressive contralto voice, and invariably gets encores, for she looks as well as she sings, and this is a double compliment.

ELSA FOERSTER'S SUCCESS IN GERMANY.

The only daughter of Wilhelm Foerster, of Wood Ridge, N. J., Elsa Foerster, member of the City Opera House, Dusseldorf, Germany, recently appeared in Tales of Hoffman, Così Fan Tutte and Madame Butterfly in that city, and won many fine press notices. The Nachrichten speaks of her unusually clear and pretty voice, and the Tageblatt mentions her graceful figure, her bell-like, clear and expressive soprano voice, which is combined with real gift for acting.

HUGO TROETSCHER'S THIRTY-FIFTH ANNIVERSARY.

Hugo Troetscher celebrated his thirty-fifth anniversary as organist of the Brooklyn German Lutheran Church, March 4, with a performance of Rossini's Stabat Mater. The Calendar, published by the church, gives special attention to this anniversary, mentioning also the closing of this event with a Parsifal recital.

RECITAL OF HAZEL LONGMAN.

Alma Webster Powell invited a large number of guests to the recital of her talented pupil, Hazel Longman, at her studio, Powell-Pirani Institute, Brooklyn, N. Y., March 2. Miss Longman sang Grieg's Sunshine Song, Rubinstein's Asra, Rossini's Una voce poco fa, Godard's Lullaby, Paladilhe's Psyche, Mozart's Queen of Night, Mendelssohn's O Rest in the Lord, Come Unto Him (Messiah), etc. Her rendition of the long list of classic songs, with their varied style of interpretation and expression, was excellent, and brought her enthusiastic applause after each selection. She

thoroughly memorized her songs, and entered into their spirit. Miss Longman has a very high, flexible voice, full of sweetness, and expressive countenance, and her enunciation is clear. Refreshments and dancing followed the recital.

DOROTEA NICOLAI'S RECITAL.

One unacquainted with the fact would not have thought the piano recital of February 28, at Eugenia di Pirani's Musical Academy, was Dorotea Nicolai's first appearance before the public, for she did herself, as well as her sole teacher, Prof. Pirani, great credit. All the numbers, of highly technical construction, were rendered artistically and with exceptionally good conception. Schumann's Novellente, Chopin's Fantasia Impromptu and Pirani's gavotte were followed by the prelude and fugue in A minor (Bach-Liszt). The group by Mendelssohn, Rubinstein and Bizet was given the right spirit and expression, and Mr. Di Pirani's four concert etudes were played with good effect.

JESSIE ALLEN FOWLER IN WAGNER OPERA LECTURES.

Six Wagner music dramas are in the presentation given by Jessie Allen Fowler at the hall of the American Institute of Phrenology from March 13 to April 24, on successive Tuesday evenings, 8:30 o'clock. Each music drama is elaborately projected in rare and artistic colors on the screen, descriptively and dramatically set forth, with singers, the Handel Club, and accompanied by piano.

SOLOIST'S INTERLUDES AT MOZART REHEARSALS.

Mrs. Alexander Hamilton, contralto, was soloist at the February 24 interlude during the Mozart Morning rehearsal, singing Valé (Russell), Spirit Flower (Campbell-Tipton), and My Love Comes on a Skee (Clough-Leigher). Her deeply expressive voice and distinct articulation brought her warm applause from the very discriminating listeners, some 150 women, comprising the Mozart Choral. Mr. Spross, club accompanist, being absent, Mr. Riesberg substituted for him for three weeks.

MARIE ROSA VIDAL HARP RECITAL.

Marie Rosa Vidal, pupil of Gertrude Ina Robinson, gave a harp recital, assisted by Phradie Wells, soprano, at the Wurlitzer auditorium, March 3.

REED MILLER WINS MORE PRAISE.

"Reed Miller made a favorable impression by his artistic singing, and his voice, a robust tenor of pleasing sweetness, was heard to advantage in the air from Mendelssohn's Elijah, and in the dramatic aria from Salvador Rosa (Gomez). He sang also The Last Song (Rogers), and O Lawdy (Strickland). Mr. Miller took the solo part in the Liszt number, the phrase Look On Me, and Answer Me being enunciated with reverential fervor," said the Hamilton Spectator of February 9, 1923.

Mr. Miller sang the tenor role in Elgar's Dream of Gerontius with the Pittsburgh Mendelssohn Choir, March 1, and will appear in Parker's Hora Novissima with the Reading, Pa., Choral Society, March 14. Nevada Van der Veer, contralto (Mrs. Reed Miller), will also take part in the performance.

HELEN FOGEL'S PIANO RECITAL MARCH 27.

A youthful pianist, Helen Fogel, a pupil of the Malkin Conservatory of Music, will make her debut at Aeolian Hall, Tuesday evening, March 27. Miss Fogel will play compositions by Scarlatti, Bach, Mozart, Mendelssohn, Mendelssohn-Liszt and Schubert.

Mary Carson, Operatic Director, Here

Mary Carson, soprano, formerly of the Boston Opera Company and the Century Opera Company, is now the director of the Mary Carson Opera Company of Houston, Tex. For the past two seasons Miss Carson has given to her home town the very best operas and operatic singers she was able to engage. For both seasons she offered six evening performances and a Saturday matinee. Last year the company was headed by Crimi and Jeanne Gordon of the Metropolitan Opera Company.

Miss Carson is supported in her operatic ventures by many of the leading citizens of Houston, particularly a group of energetic and public-spirited business men who have every faith in Miss Carson's artistic judgment and who are willing to support her financially to give to Houston as good opera as can be procured.

Miss Carson arrived in New York a few weeks ago and will remain for another month at least. Her energies are

MUSIC FESTIVALS, 1923

American

Amarillo, Tex.....April 9, 10, 11, 12, 13, 14
Ann Arbor, Mich.....May 16, 17, 18, 19
Bethlehem, Pa.....May 25, 26
Evanston, Ill.....May 24, 25, 26, 28, 29, 30
Fitchburg, Mass.....April 26, 27
Halifax, N. S.....April 9, 10, 11
Harrisburg, Pa.....May 1, 2, 3, 4
Lindsborg, Kan.....March 25, 26, 27, 28, 29, 30, 31, April 1
Newark, N. J.....April 25, 26, 27
Syracuse, N. Y.....April 30, May 1, 2
Toronto, Canada.....April 30, May 1, 2, 3, 4, 5

Foreign

Berlin, Germany.....August
Cassel, Germany.....May 11, 12, 13, 14, 15, 16
Donauessingen, Germany.....July 29, 30
Frankfurt, Germany.....June 17, 18, 19, 20, 21, 22, 23, 24
Geneva, Switzerland.....April 7, 8
Munich, Germany.....August 1 to September 3
Salzburg, Germany.....August 8, 9, 10, 11, 12, 13, 14
Trier, Germany.....April 15, 16, 17, 18, 19, 20
Zurich, Germany.....June 8 to 29
Welsh Eisteddfod.....August 6, 7, 8, 9, 10, 11, 12

untiring, and with her efforts to make the season of 1923 a most successful one, artistically, she hopes for a financial success which will make opera in Houston an annual affair. It is understood Miss Carson is negotiating with the city of Dallas—and possibly Waco—to co-operate with Houston in this season of grand opera. When asked by the representative of the MUSICAL COURIER what her plans were, Miss Carson said that she had not been in New York long enough to complete her arrangements and would not be in a position to announce the artists engaged for this coming season until later on. She will have a full orchestra, chorus and a company of principals of the first calibre, and it is believed that she will be able to offer one—or possibly two—of the biggest opera singers in the country.

The MUSICAL COURIER will publish a full account of the forthcoming season just as soon as Miss Carson is ready to furnish some authentic and definite information.

Summer Session at Columbia University

Concerts, recitals and daily chapel music, culminating in a three-day music festival in which students from all over the country will take part, will be one extra-curricular phase of Columbia University's twenty-fourth summer session, which opens July 9. Music students may link academic study with membership in the chapel choir, which consists of thirty voices, or the university chorus of fifty voices, which are selected by Walter Henry Hall, professor of church and choral music.

Professional artists, vocal and instrumental, will join with the students in the three-day festival, August 13, 14 and 15, when a series of concerts and recitals will be given, completing the musical program of the session. The first concert, in the gymnasium on August 13, will be orchestral. A recital of church music by the chorus will be given in the chapel on the second day, and Gounod's Redemption will be rendered by the chorus, symphony orchestra and soloists in the gymnasium, August 15.

Courses in all phases of music, including theory, vocal training, orchestration, methods of instruction, appreciation and history, will be given by a faculty including Prof. Osbourne McConathy, professor of music, Northwestern University; Margaret Zerbe Cowl, of Teachers' College; Luigi Parisotti, private teacher in New York City; Rossetter G. Cole, of Chicago; Frederick S. Andrews, of Teachers' College; Meta D. Buermeyer, of the Brooklyn Training School for Teachers, and others.

Myra Hess Reengaged for Minneapolis

Myra Hess, the English pianist, after her recent appearance on the University Course in Minneapolis, was immediately reengaged for next season. The engagement is with the Minneapolis Symphony Orchestra under the direction of Henri Verbruggen on November 22 and 23, to play the Beethoven fourth concerto.

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HEADLINES OF A HEADLINER

Across the Continent in Twenty Weeks (Season 1922-23)
(A Serial)

- New York Mail:* CROWDED THE HIPPODROME—everybody had a grand time!
- Journal:* A ROUSING AFFAIR—a fine body of men—large audience had EXCITING EVENING.
- Telegram:* MUSICAL LOVE FEAST—filled the Hippodrome.
- Telegraph:* Crack musical organization—THE BAND WITH A TEMPERAMENT.
- Times:* ROUSED THE AUDIENCE to enthusiasm.
- World:* Delighted the audience—pleasing program.
- Post:* Pleased large audience.
- Herald:* PLAYED ADMIRABLY.
- Boston Post:* A THING TO WARM THE BLOOD.
- Herald:* TRUE IRISH LILT.
- American:* Fine tone and ADMIRABLE PRECISION.
- Rochester Times-Union:* TOUCHES THE HEART STRINGS.
- Democrat:* ENTHUSIASM GROWS AS CONCERT PROCEEDS.
- Herald:* Delights large audience.
- Toledo Times:* Concert by Irish Band is TRIUMPH. ONE OF THE FINEST ENTERTAINMENTS HEARD IN MANY AND MANY A MOON. SUPERLATIVELY WELL DONE. WOULD AROUSE THE ENTHUSIASM OF THE MOST STOLID LISTENER. HAD TO PLAY THE AUDIENCE OUT OF THE AUDITORIUM, SO RELUCTANT WERE THEY TO DEPART.
- Blade:* Stirred the heart of the audience. POETRY, LOVELINESS, APPEAL.
- Cincinnati Times Star:* OF THE FINEST POSSIBLE CALIBRE. Admirable quality, mellow sweetness.
- Enquirer:* Audience REVELLED in the strains of Old Erin.
- Louisville Herald:* Thrilled audience—COMPLETELY CAPTIVATED LOUISVILLE HEARTS.
- Times:* PUTS JOY AND SORROW TO MUSIC—leaves in its wake a lively sentiment of pleasure.
- Courier Journal:* SUPERB IS PUTTING IT MILDLY. OASIS of gaiety and tunefulness.
- Dallas Times Herald:* ONE OF THE BEST CONCERTS EVER PRESENTED IN DALLAS. ALTHOUGH several bands preceding have been larger in size.
- Journal:* FAVORITES TOOK ON NEW MEANING. AMONG THE MOST ENTERTAINING IN YEARS IN QUALITY AND DIVERSITY.
- News:* NOT IN RECENT YEARS HAS A BETTER BAND PLAYED HERE.
- Los Angeles Examiner:* A PANORAMA OF SOUND—A REVELATION of poetry and romance—exquisite interpretation.
- San Francisco Call:* POPULAR WITH LARGE SAN FRANCISCO CROWDS—winning an encore for every number.
- Chronicle:* Briskness and RHYTHMIC VERVE.
- Examiner:* If you like to hear a good band YOU SHOULD GO.
- Portland Oregonian:* Exponent of GLORIOUS TONE—exceptionally fine band.
- Journal:* Splendid intonation, clean attack, good volume—HUGELY ENJOYED.
- Binghamton Press:* Crack musical organization captures audience. SOUSA HIMSELF WOULD HAVE TAKEN ON NEW LIFE HAD HE HEARD THE IRISH BAND play it. A great concert by a great organization.
- Williamsport Sun:* THRILLED BY WAVES OF HARMONY. FRESHNESS, DEPTH, IMAGINATION.
- Gazette:* Wonderfully balanced—superbly directed. DIFFICULT TO EXCEL—CAN BE COMPARED WITH SOUSA'S.
- Newark News:* No other band has imparted tones of greater beauty. SMOOTH, ELASTIC, BRILLIANT performance—dynamic shading.
- Wilkesbarre Record:* Captivating—audience INOCULATED with spirit of rhythm. CAN COMPETE WITH THE BEST BANDS.
- Times-Leader:* BEGUILING QUALITY which had effect of refinement and restfulness—a deep draught to the listener's comfort.
- Elmira Advertiser:* PROVES ALL ITS CLAIMS—and goes further!
- Auburn Advertiser-Journal:* Fine quality—SNAP AND DASH OF SOUSA'S OWN ORGANIZATION.
- Utica Observer:* Thrills—a delight from start to finish—LEFT THE CROWD WANTING MORE.
- North Adams Herald:* AUDIENCE ENTHRALLED—MARVELOUS arrangement demanding EXTRAVAGANT PRAISE.
- Transcript:* TRUE SOUSA STYLE AND PEP.
- Lowell Citizen-Courier:* Interesting and INSPIRING EVENING.
- Marlborough Enterprise:* SEATING CAPACITY OVERTAXED—DECIDEDLY THE BEST BAND EVER HEARD IN THIS VICINITY.
- Fall River News:* ONE OF THE FINEST BANDS—each player an artist—a concert well worth hearing.
- Newport Herald:* Band plays admirably—SOLOISTS SUPERB.
- Bristol Press:* This Irish Band EXCELLED BY FAR ANYTHING BRISTOL HAS HAD.
- Newburgh News:* Set the heart THROBBING.
- Lebanon News:* Aroused ADMIRATION and WONDER.
- Sandusky Register:* Greatly enjoyed—APPLAUSE DEAFENING.
- Quincy Journal:* SUCH INSTRUMENTATION WAS NEVER HEARD BEFORE.
- Emporia State Normal Bulletin:* Not a collection of brass, but A GROUP OF LIVING INSTRUMENTS BREATHING THE SOUL OF A NATION.
- Gazette:* Full of melody, entertaining and heart warming—PERHAPS THE HIGHEST OFFICE OF MUSIC.
- Fort Worth Record:* Many other bands have played in Fort Worth but NONE WAS MORE ENJOYED.
- Star Telegram:* Presents A UNIQUE CONCERT IN THESE DAYS OF "WHO CAN DO THE NEWEST!"
- Galveston News:* Scored an ARTISTIC TRIUMPH.
- Tribune:* EXQUISITE skill and artistry.
- Phoenix Gazette:* Great OVATION. An EVENING OF PURE, WHOLE-SOME PLEASURE.
- Republican:* RARE EXHIBITION OF SUPERB ABILITY—UNIQUE ENTERTAINMENT.
- Santa Ana News:* A BRACER. STIMULANT AND TONIC—A DRAUGHT THAT QUENCHED THE VERY SOULS.
- Press:* A SYMPHONY OF TONE—EXHILARATING BEYOND DESCRIPTION.
- Visalia Delta:* A CHANCE TO HEAR REALLY WONDERFUL BAND MUSIC.
- Fresno Bee:* Crack troupe of musicians—CONTAGIOUS MUSIC.
- Republican:* QUAIN effects produced by POWERFUL ARRAY OF ARTISTS.

(To be continued)

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REVIEWS AND NEW MUSIC

EASTER MUSIC

LIST OF NEW MUSIC

Suggestions with Old Favorites

The Willis Music Company, Cincinnati

CALVARY. A cantata for solos and chorus of mixed voices, by Henry Wessel. There are ten numbers, with the bass voice having the principal solo. Time of rendition about forty minutes.

O DAY OF REST AND GLADNESS. Anthem for Easter or general use, by Henry Hale Pike.

CHRIST IS RISEN. Anthem for mixed voices with bass and soprano solo, by Frank H. Brackett.

CONSIDER THE LILIES. Sacred chorus for men's voices, by Paul Bliss.

HE IS RISEN. Anthem for mixed chorus, with solos for bass and tenor, by J. Surdo.

CHRIST TRIUMPHANT. Anthem for Easter and the Ascension-Tide, for mixed voices with duet for basses and tenors, also soprano solo, by A. R. Tyler.

ANGELS, ROLL THE ROCK AWAY. Solo by W. T. Porter.

CHRIST THE LORD IS RISEN TODAY. Solo by Andrew J. Boex.

Harold Flammer, Inc., New York

THE TRUMPET SHALL SOUND. Solo for high and low voice, by John Prindle Scott. The text is Biblical. A straightforward selection which will be sung a great deal at this time. Published last year.

HARK! TEN THOUSAND VOICES. Sacred duet for soprano or tenor and baritone, also soprano or tenor and alto, by Harry Rowe Shelley. A good, well written number, published several years ago and which found instant favor.

Arthur P. Schmidt Company, Boston

SOLDIERS OF CHRIST ARISE. Sacred solo by Wm. R. Spence. Another new number published last year which will find its place on many important programs this season.

The Boston Music Company, Boston

GREAT IS THE LORD. Easter solo by Bruno Huhn. Text is Biblical. Another 1923 publication. This composer of many excellent songs has again created a most effective solo for the religious services.

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UNTO THE PERFECT DAY. Easter carol for mixed voices, with soprano solo, by Edward Shippen Barnes. 1921 series.

RESURRECTION. Easter carol for mixed voices, by T. Frederick H. Candlyn.

OUT OF THE DARKNESS. Anthem for mixed voices, a cappella, by V. Lirin.

SONG OF IMMORTAL HOPE. Anthem for chorus of mixed voices, with tenor or soprano solo, by Leo Sowerby.

THE LAMB OF THE LORD. A Lenten meditation for soprano and bass solos and chorus, by Stanley T. Reiff.

THE RISEN LORD. An eight-part anthem for mixed chorus, without solos.

Luckhardt & Belder, New York

UNIVERSAL ANTHEM. A song of prophecy with words and music by Caroline Stratton Curtiss. Orchestration arranged by Raymond B. Eldred. Dedicated to the National Council of Women.

Forster Music Publisher, Inc., Chicago

NINE RESPONSES, by Francis S. Moore. New music.

REJOICE GREATLY. Full anthem by George S. Schuler.

WHAT SHALL I RENDER. Short anthem with soprano solo, also by George S. Schuler.

CORONATION. Anthem with soprano or tenor solo, with chorus and quartet passages by George S. Schuler.

AS PANTS THE HART. Anthem for chorus with solo for mezzo-soprano, by George S. Schuler.

FOOTPRINTS OF JESUS. Anthem for mixed voices with soprano solo, by George S. Schuler. M. J.

New Music

(Oliver Ditson Company, Boston, New York, Chicago)

Two Easter Anthems: AT THE SEPULCHRE and CHRIST OUR PASSOVER (for Mixed Voices)

By George B. Nevin

These two Easter anthems are for the usual choir of mixed voices, the first-named having short alto and tenor solos, with a fine bass solo of importance. It begins in solemn minor, with low bass organ tones, followed by unison choral introduction, which ends with male quartet chords. More unison chorus comes next, with the short solos, going into the final easy chorus, O Joyful Sound. All is written fluently, practically, with spirited ending in major. Christ Our Passover is longer, somewhat more difficult, considerable imitation in the parts, in canonic style. In the middle Nevin utilizes his favorite unison, all voices singing the same tones, followed by ten measures of bass solo; this in turn is succeeded by the gloria, in harmonies, and the anthem ends with more joyful unison singing. Everything George Balch Nevin publishes is sure to be singable, melodious, suited to the average choir, and this Easton (Pa.) business man could easily have made a successful life-work of musical composition had not other important interests prevented it.

FUM! FUM! FUM! (Eight-Part Chorus for Mixed Voices)

By Kurt Schindler

A Catalonian jolly Christmas march, originally by the Spaniard, Joaquim Pecanins, and originally printed in 1905. It seems that in the little village of Prats del Lluçanès, on Christmas night, after the midnight mass, the assembled people intone within the church the cheerful tune, Fum, fum, fum, accompanying their singing with all kinds of noisy, clanging, thrumming instruments; it simply shows their joy and exuberance. The literal translation (by Schindler) tells of the two brave shepherds on the mountains, eating eggs and sausages, and each bragging to the other that he can tell the biggest lie. One says he can jump 10,000 yards, and while he is bragging the other makes haste to eat up all the eggs and sausages. The eight-part chorus is in cheerful minor, staccato, with much contrast of loud and soft, the male voices beginning the merry tune. The voices follow each other in imitation of each other, going on brightly, getting more boisterous, in major key, then growing softer, as if from a distance, and ending very softly, and with detached effects on the Fums. The text is in Spanish and English, and the preface says that this tune has become so popular that many more verses than printed have been set to it; they are to be found in Campmany's Cançoner popular Catala, Vol. III.

Four Songs of the Spanish Provinces: THE DONKEY'S BURIAL, THE SHEPHERDESS, THE VAGABOND'S SONG and MAIDENS OF MALAGA

(For Voice, with Piano Accompaniment)

By Kurt Schindler

Mr. Schindler, perhaps best known as conductor of the Schola Cantorum, New York, takes vast interest in the folk songs of European nations, having issued many such, garnered from Russia and Spain. This series of such songs

for solo-voice, he gathers from Castilia, Catalonia, and Andalusia.

The first, *The Donkey's Burial*, is in humorous style, and tells of the good old faithful donkey's death, of Aunt Jenny, weeping at the funeral, of the collection taken for the peroration, "But the sly Aunt Mary cribbed the whole donation." This is all bright, though in minor key, with refrain on the "Sing too-rue-too-rue." Text Spanish and English.

The Shepherdess is a bergerette, a folk song, dainty in style and contents, with tender expressions, in which the shepherd offers his maid a different gift with each stanza of the song: first a cap with little flowers laden, then a gown with bows and laces, then shoes with silver buckles, then earrings, and finally silk stockings. It is all very graceful and pretty, with text in Spanish and English.

The Vagabond's Song tells of the elopement with a girl, of the pursuit of both lovers, the duel with the policeman, he being finally caught and imprisoned, his imploring the Virgin Mary to set him free, and of the arrival of 500 "boon companions," who set him free. The music is in moderate tempo, simple in style, charming in its grace, for it pictures an easy-going, careless, simple sort of vagabond. The Schindler setting is after that of Josep Sancho Marraco, the Barcelonian composer, with Spanish and English text.

Maidens of Malaga is of different sort, full of pep, snappy throughout, with loud piano introduction, beginning with a veritable shout, "Hail to Malaga for maidens!" with holds, pauses, guitar-like effects in the accompaniments, etc., all in genuine spontaneous Spanish style. It praises their "little tongues so rosy, on their lips the Lord's own pepper," continuing "For thou hast more pep than the Lord's pepper of the world!" These Spanish Malaga maids must have kinship with our American girls! F. W. R.

(Composers' Music Corporation, New York)

FIVE IMPRESSIONS

By Louis T. Gruenberg

These impressions are entitled: *The Temple of Isis, The Sacrifice, Dance of the Veiled Women, Night, The Flame Dance of Isis*. They are brilliant, difficult concert numbers, very colorful and of a facture so entirely original that it is difficult to find any familiar characterization or classification for them. There is a broad melodic sweep to them that should prove highly effective. This music is not exactly what one would call modernistic, though there is not very fixed tonality. Perhaps for ordinary home purposes the *Dance of the Veiled Women* (a waltz) and *Night* will be found the most attractive numbers. But even these are by no means easy or simple.

CHILD POEMS (Songs)

By Darius Milhaud

This set of six songs to poems by Tagore was written in Paris in 1916. Since Milhaud has recently been in America and we have all become more or less familiar with his work no introduction is now necessary. He is a modern of the moderns. Whether one will like his work or not is so much a matter of taste that the reviewer can really only express his own taste in the matter. As to saying that this music is good music or bad music, pretty music or ugly music, suggestive or expressive, impressive, thrilling, inspired, and so on, those values are so vague at best that the reviewer who would use them with any show of authority would simply put himself in the Hanslick-Beckmesser class of presumption and self-conceit.

It seems necessary to say these things because reviews of the moderns depend so entirely on the point of view. One reactionary friend said recently that the Milhaud music and all its clan was the negation of all art. That is one side. The other side is that this reviewer enjoys it without knowing exactly why and also, be it added, without believing that Milhaud is by any means a genius. What he writes is intensely interesting both from a technical and a musical point of view, just as Milhaud himself is interesting. Yet this reviewer finds his melody commonplace; finds,

(Continued on page 57)

ETHEL VINDE SMITH

SOPRANO

now on solidly booked tour to the Pacific Coast, January, February and March, 1923, is closing new and return engagements in all parts of the country for next season.

A few brief excerpts from very recent press notices follow:

"Miss Smith has a wonderfully charming personality which, with her dramatic ability, gives her sweet, clear, and powerful voice the support that serves to place her among the foremost of American singers. From the first song to the last encore, she held her audience in a perfect rapture of delight."—*Williams News*, Williams, Arizona.

"Fine tonal quality and exceptional range were the features that made the voice of Ethel Vnde Smith especially pleasing to the large audience. Everyone was delighted with her clear, beautiful voice, as well as with her fine interpretation of her songs. On several occasions, Miss Smith was

encored, and at the close of the recital, the appreciative and insistent audience forced her to respond with two additional numbers."—*Pioneer*, Walla Walla, Washington.

"Miss Smith offered a generous program of well-arranged songs, ranging from the bel canto and coloratura to the most modern schools. Her charming personality and intelligent interpretations of her numbers make it difficult to say which was most enjoyed, but 'Depuis le Jour' from 'Louise' and 'The Spring Song of the Robin Woman' from 'Shanewis' were especially commendable. The evening was one long to be remembered by those present."—*Daily Gazette*, Houghton, Michigan.

Address: 458 Cumberland Ave., Portland, Maine

GANNA WALSKA

MUSICAL SENSATION SUPREME CREATED BY GANNA WALSKA IN FIRST AMERICAN CONCERT

Noted Polish Lyric Soprano Makes Her Initial Appearance in United States—Voice Is Full of Expression—Her First Glimpse Causes Much Comment—Is Attired in the Extreme of Fashion—Accompanying Artists Well Received



Ganna Walska Scores Great Triumph and Wins Elmirans

Pure Rich Voice and Rare Beauty
Highly Appealing

IN TRAILING GOWN OF LAVENDER
VELVET SHE TAKES AUDIENCE
BY STORM

WEARS BUT FEW JEWELS

OVERCOMING NERVOUSNESS SHE
SINGS WITH ASSURANCE OF
MATURE ARTIST

It was a tense moment last evening in The Park church auditorium just prior to the first official appearance of the world-famed and much-heralded Ganna Walska, lyric soprano, and that first appearance before an audience in Elmira. Many people had gone only to see the famous Polish beauty, but left the church shortly after 9 o'clock submitting unreservedly to her utter charm and grace, and completely delighted with her supple, sweet voice through which she breathed her personality.

Her beauty was of the ravishing type that dazzled. In her smile, perhaps, is the secret of her fascination, for in singing and in repose, it was endearingly friendly, coaxing her audience each time she sang just a little closer into her confidence, and finally completely conquering.

WINS FIRST SUCCESS

Really, it is not quite fair to go into detail of appearance the very first thing, when it is Madame Walska's art in which Elmira was primarily interested last night.

She was a trifle nervous, that was evident last evening, when she was greeted by the welcoming applause of Elmirans, for what impression she made here was to be the test of her success or failure upon her tour through the United States. The audience was keyed up to her appearance by hearing Max Kaplick sing magnificently the "Aria From 'Il Templario,'" by Nicolai, as an opening number of the recital. Mr. Kaplick possesses a baritone voice of power. His tones were deep, full, and well rounded, and he sang with perfect ease and sympathetic understanding. His work was thoroughly appreciated.

Madame Walska's first number was "Aria of Constance" from "L'enlevement au Serail" by Mozart. In this beautiful

song, she achieved immediate success. Her interpretation, her well sustained tones, her thorough understanding of her art, her coloring of the entire song with her charming self, added to her delightful dramatic interpretation of the theme, completed the appeal which she made to her listeners.

REGAINED COMPOSURE

Madame Walska in her group of songs which followed had gained her self possession, and sang with the assurance of the artist that she is. The numbers were "Air de Blondine" and "Porgi Amor" from "Nozze de Figaro," both by Mozart; and "Voci di Primavera" by Strauss. The demanded encore was "The Laughing Song" from Manon. As a triumphant closing number, Ganna Walska and Max Kaplick sang a duet from "Rigoletto," very beautifully. They were recalled countless times, and as many times acknowledged the ovation accorded them by appearing upon the platform, bowing in deference to the extremely clever accompanist, Madame Jeanne Krieger.

HER SUCCESS ASSURED

If her appearance in Elmira is any criterion for her reception throughout the country, the famous beauty and artist, will attain success wherever she appears, for the charm of herself, of that something within her, plus her wonderful personal beauty, plus her natural, finely attuned and trained voice, certainly make her one of the most fascinating personages on the concert stage today. Her voice cannot be compared to some of the great singers of the stage in power and range, but she has sufficient depth and color, and purity to her voice to carry her onward; splendid control, and not a tendency to falter in any tone. Even the great and justly renowned Galli-Curci has been known to "flat" outrageously at times, but such a fault was not even faintly discernible in Walska's voice. As an artist, she may not reach the zenith, and may not rank among the greatest planets, but her place as a star in the musical firmament will be well established, and she will shed her light gently in all directions.—The Elmira Advertiser, February 20, 1923.

WALSKA MAKES BOSTON DEBUT

Mme. Ganna Walska sang in Boston for the first time in Symphony Hall yesterday afternoon. She was given a friendly greeting, and there was generous applause for her efforts. Mme. Walska was billed as a lyric soprano, but most of her selections were of the florid order. She seemed timid and nervous but, nevertheless, her manner on the whole was that of

Madame Ganna Walska singing five difficult numbers in French and Italian made her initial bow to America in Elmira Monday evening—the debut being made possible in the city through the influence of George B. Carter and Mrs. Carter who for the past few weeks have worked untiringly that Elmirans might be given the musical sensation supreme.

Madame stepped before her audience at shortly after 8 o'clock. Before 9:30 o'clock the program including superbly interesting numbers by Max Kaplick, baritone, was finished and the party left a little later for Detroit where they are to appear this evening.

CLASH OF OPINION

Elmira glimpsed the far famed Polish beauty—and the glimpse created a clash of opinion, as naturally it would, for the members of the audience felt a responsibility. Theirs was to express opinions on the voice and on the personal attractiveness of the lovely woman who is determined to shine triumphantly as a great singer and to reach the height of triumph by hard work.

Ganna Walska sang to the great pleasure of nearly all who heard her. A few cynics there were who declared that her voice was not that of a song bird, although they admitted the evidence of a long and careful, unceasing and untiring training.

LYRIC SOPRANO

She has a lyric soprano voice that very closely resembles the type of Galli-Curci. It probably yet has not reached the full power and range of which it has possibilities, but it was full of expression and very clear. Her numbers tried her voice to its utmost. The "Aria of Constance" from "L'enlevement au Serail," Mozart, with which she opened her program, is a

woman consumed with ambition to make a success. Without doubt she would have fared better with purely lyric selections, for her best singing was done in the sweet and relatively simple "Porgi Amor" song from Mozart's "Marriage of Figaro." She also had fair success in the third-act duet from "Rigoletto" with Max Kaplick. It was an extraordinary matinee unique in Symphony Hall annals.—Boston Advertiser, February 26, 1923.

WALSKA IN FIRST BOSTON CONCERT

Reveals a Voice of Much Natural Beauty
Singer Wins Great Applause.

Ganna Walska's first Boston concert yesterday afternoon at Symphony Hall proved that whatever her errors of vocal technique may be, she has the first essential for a singer, a voice naturally of unusual power and beauty. One must add that at present by attempts at singing in the coloratura style, best known to Americans through the performances of Galli-Curci, Mme. Walska manages to conceal most of her vocal resources from the casual listener. Her programs announced Mme. Walska as a lyric soprano, yet all her numbers yesterday were from the repertoire of the florid coloratura soprano. Almost no living singer could safely begin a recital without a chance to warm up and overcome nervousness, with a number so difficult as Constance's air from Mozart's "Abduction from the Seraglio." Mozart's "Porgi Amor" in her second group gave ample opportunity for simple lyric singing, and showed that Mme. Walska's voice is naturally beautiful. She sang this music with real feeling. In the duet from "Rigoletto" Mme. Walska showed schooling in operatic routine. For such a voice as hers a concert career and an operatic career in non-coloratura roles that do not demand heroic singing, is possible. Her beauty, her personal charm, her taste and her apparently sound musical intelligence supplement Mme. Walska's voice. Yesterday's audience recalled Mme. Walska after each group of numbers more than once. She added but a single encore, and that after repeated recalls.—Boston Globe, February 26, 1923.

composition of trills and intricate scale work. Madame Walska sang it with ease. "Air de Blondine," Mozart; "Porgi Amor" from "Nozze di Figaro," Mozart; "Voci di Primavera," Strauss, and a duet from Verdi's "Rigoletto," which she sang with Mr. Kaplick, were her other numbers.

Madame Walska, as a vocal artist, sang under great difficulties, just as she probably will upon all of her first appearances in the United States.

The curiosity of the great American public has been aroused concerning her.

GRACEFUL APPEARANCE

Madame Walska possesses a great deal of very graceful stage appearance. She is unaffected and has a charmingly gracious manner. This was exemplified pleasingly when at the close of their program and the audience was applauding enthusiastically the soprano and Mr. Kaplick, Madame with a little, quick smile turned swiftly and brought forward the accompanist, Mme. Jeanne Krieger, who had retired that the two artists might receive all of the honors.

Ganna Walska was beautiful. She was gowned in the most extreme of fashion.

Elmira never will forget such a musical evening as the Carters made possible. It was a sensation that set all circles of society agog.

The American debut of Ganna Walska and the more than pleasing recital of Max Kaplick now may go down in musical records of the city as something of which to be proud. It placed the city prominently in the eyes of the musically artistic world, and all by the secret "pulling of the wires" by one man. Elmira should be grateful for one George Carter.—Elmira Star-Gazette, Tuesday, February 20, 1923.

GANNA'S VOICE STRIKES CRITIC AS WELL TRAINED

Never before has the curiosity of local musical lovers been so whetted as it has been since Mrs. L. C. Nass announced that Mme. Ganna Walska would sing here. Only a few American cities have been so favored since her return from Paris. Mme. Walska's appearance was treated with applause, and her gorgeous dress and jewels was the cause of much excitement.

She has a very light and high soprano, very flexible, and trained to a remarkable perfection of coloratura. Her legato singing was very beautiful and her voice had a quality of sweetness that made her last group of songs of appealing loveliness. Mozart's air "De Blondine" and "Porgi Amor" from Figaro's wedding was sung with a remarkable smoothness and purity of tone. Delibes' "Dans le foret" was equally enchanting. After Strauss' "Voices of Spring" she was obliged to give an encore. Her brilliant coloratura and high staccati had full play in the excessively difficult aria of Constance from Mozart's "Abduction from the Seraglio," and in the "Rigoletto" duet which she sang in fine style with Max Kaplick.—The Nashville Tennessean, March 2, 1923.

WALSKA PLEASES AUDIENCE

MAX KAPLICK, BARITONE, ALSO
PROVES HIS WORTH AS AN ARTIST

Although all the selections rendered last night by Mme. Ganna Walska in her fifth concert in the United States were in foreign tongues, and were demonstrative, by their quality, of the depth into the study of music by the artist, she completely captivated the small though appreciative audience. At least this was shown by the number of times she was called back to the stage by enthusiastic applause. Of course the soprano was most warmly received last night. The selection which most delighted those present was a duet from "Rigoletto" sung by Mme. Walska and Mr. Kaplick. This was the last number on the program and amid storms of applause the two singers left the stage.—Greenville News, February 26, 1923.

JULES DAIBER
(Exclusive Management)

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NEW YORK THURSDAY, MARCH 15, 1923 No. 2240

If before the Great War life resembled a rhapsody, today it is more like a fugue.

The domestic triangle never is as sweetly harmonious as the orchestral triangle.

For some reason or another characters who weep in grand opera never use a handkerchief.

These days preachers and musicians accused of heresy seem to be getting the most attention.

Whenever artists deny reading criticisms, they probably are speaking the truth, and have the criticisms read to them.

A Chicago young woman sends this paper some riddles. When is a lady not a lady? Now. When is whiskey not whiskey? Now. When is a statesman not a statesman? Now. When is music not music? Now.

In the old days they used to prosecute and persecute individuals for practising witchcraft. It is lucky that Paderewski, Heifetz, Galli-Curci, McCormack, and some of the other present day tonal spell weavers did not live then.

Someone has suggested borrowing musical titles from the perfume industry. The output of a whole school of contemporary Parisian music might be called, with apologies to a well known product, Ravelle-Water.

"Ever is my heart cheered whensoever I shall have heard the delightful sound of vocal flutes. And I rejoice in drinking well, and in listening to a flute player. I delight, too, in carrying the gay lyre in my hands," said Theognis in Greek about 2350 years ago. Well, there are vocal flutes and vocal flutes!

Now that the ridiculous gilt monstrosity which purports to be a monument to Enrico Caruso has been disfiguring the lobby of the Metropolitan for a year or more and has been seen by all who conceivably wanted to comment upon its ugliness, it might be a good idea for the directors to order it away. Certainly a thing like that is anything but a tribute to the memory of a great artist and a fine man.

The greatest music critics are the greatest composers, singers and players. In other words, they are the models and set the standards, and by them the public and the lesser brethren of the art must guide themselves. No music critic can compose, play or sing even approximately as well as the great men and

women of music. A music critic merely knows what he likes or dislikes. Usually he is bound up in prejudices and preferences. He is a person of inclinations, not to say incrustations.

Answering our cable inquiry as to the truth of newspaper reports that Cosima Wagner is in want, the MUSICAL COURIER's Berlin office cables: "Sale of Villa Wahnfried art objects started story of the Wagner family being in financial straits. We believe the report is much exaggerated. Investigating. (Signed) C. S."

Fritz Reiner, as briefly reported in last week's issue of the MUSICAL COURIER, has just signed a contract to conduct the Cincinnati Orchestra for four years more. No one was more pleased to witness the success of Fritz Reiner as conductor of the Cincinnati Orchestra (the best proof of which is his retention for four years more) than the MUSICAL COURIER, which had closely followed his career in Europe and was the first paper in America to predict the success that has come to him. Both Mr. Reiner and the city of Cincinnati are to be congratulated.

The MUSICAL COURIER learns that Bruno Walter, the Munich conductor, will return next season to be at the head of the New York Symphony Orchestra for two months early in 1924. Evidently Mr. Walter made a decidedly good impression, not only on his audiences but also on the powers that be. His Mozart, in particular, was delightful, and it takes an extremely clever conductor to keep much of the Mozart orchestral material from sounding dull nowadays.

The other night in the huge Municipal Auditorium of San Francisco, no less than \$24,590 was paid to hear Paderewski play. In all probability this is a world record for receipts at a single recital by an individual artist. And speaking of high prices, and large fees, the management of Chaliapin has been announcing him as "the highest paid concert singer." This is very likely true at the present moment. We would be interested to know, however, whether Mr. Chaliapin is to be paid as much as Caruso received in concert in the last year or two of his life. His lowest fee was \$7,000, cash paid to him in advance of the concert, and in the larger cities he received \$10,000.

Perhaps the younger set of critics cannot be blamed if they begin gradually to indulge in the habit of cat naps at concerts. Their elders have set them the example, off and on, for many a season. In Carnegie Hall, four times out of five it means a real fight against heat and lack of ventilation to keep awake and alert through a long concert. But Aeolian Hall conditions are much better. In fact, there seemed very little excuse for one of the very youngest younger men sleeping all the way through a finely played Beethoven sonata at a piano recital the other afternoon. It must be said for him, however, that in his notice he made no remarks about the sonata, which is perhaps more than can be said with exactness of the habits of some of his elders.

There has long been complaint on the part of the music publishers of bad business, but the success which has greeted a new venture of the John Church Company proves that the public is perfectly willing to buy anything that appeals to it. W. L. Coghill, in charge of publications, had the bright idea of issuing an album which is called Album of Program Pieces, Selected from the Programs Now Being Played by Paderewski, Rachmaninoff, Moiseiwitsch, Hofmann and Bauer. The entire first printing was sold out through advance orders on the mere announcement of the book's appearance, the second printing is already spoken for, and there will have to be a third before the publishers can catch up with their orders.

Why is it that Italy for many years past has failed to produce any notable operatic voice on the distaff side? There are many good Italian women artists who sing well, but for a long time no really great voice has been developed, unless one wants to reckon Rosa Ponselle in their favor. However, Miss Ponselle, though of Italian parentage, was born right in this country and has never even seen the land of her ancestors. But of men singers with exceptional voices there seem to be a plentiful supply. Mr. Gatti-Casazza and Mr. Campanini and his successors in Chicago have brought over one after another, tenors and baritones, and a very small percentage has disappointed. They are, indeed, too numerous to list, but the latest Metropolitan acquisition, Giacomo Lauri-Volpi, keeps up the tradition. The latest tenor has everything in his favor—youth, good looks,

GETTING ALONG

Not occasionally, but frequently, we receive requests for information as to prospects for teachers in various parts of the country. Sometimes we know our correspondents, sometimes we do not. Sometimes they are well known teachers, sometimes, probably, beginners in the profession seeking a favorable field for their labors.

What they all want to know is whether or not some particular section of the country offers opportunities for the new arrival, or whether this particular section is already overcrowded, and, if so, what state or city we can recommend.

These are serious matters, and it is by no means easy to give really useful advice on the subject. Especially does one hesitate to give such advice for fear it might be taken. Advice hardly ever is taken, fortunately, but it might just happen to coincide with the advice's own views, and he or she might, possibly, act on it. Not that we would mind the blame if things went wrong; blame does not hurt anybody. But we would hate to have it on our consciences that we had done any striving and serious musicians an injustice by sending them to the bad-lands.

But are there any bad-lands, generally speaking, in America? It is greatly to be doubted, and it appears to be rather a matter of personal ability to get along than a matter of environment. Some people can go anywhere and succeed, and other people can go anywhere and fail.

Nor is this, alas! purely a matter of musician-ship. It is not always the best musician who gets the most pupils or the highest prices for his lessons. Some excellent musicians seem to lack entirely the talent of self-exploitation. They have retiring natures, or are wrapped in dreams or in investigations of scientific truths. Or they are soured by the "lowness" of their environment musically speaking—longing for proper performance of the works of the great classic masters—discontented, disgruntled, failures.

There are many of this sort in pioneer regions, utterly out of place, quite unable to perform any useful act of uplift because they cannot understand the point of view of the common people. Frequently they organize chamber-music recitals, and then wonder why people do not fall on their necks in gratitude for their offerings of Beethoven, Brahms and Franck, works so high and far above the heads of the people that they simply bore the few who get to hear them.

Many of these teachers, overwhelmed by this lack of understanding, resort to all sorts of queer practices which they believe will appeal to the common mind, and which simply render them ridiculous and put them in the charlatan class in public estimation, though they do not belong there in fact. It is a matter of people speaking, musically, artistically, emotionally and traditionally, different languages.

Sometimes it seems to be felt by new arrivals that they must give a recital, and that, having done so, people will flock to them. Such recitals generally fall perfectly flat unless sponsored by the proper sort of people. And if the musician can get that sort of sponsoring the recital is a useless expense. It has exactly as much effect for the sponsor to give the sponsoree a tea or reception and introduce him or her as the great so-and-so—"So interesting, you know!"—and the start will be quite satisfactorily made. (There are always enough discontented pupils of the established teachers to give a new-comer a chance.)

After that the teacher must make good, of course. The impetus of the start does not last very long. And some teachers succeed even without a start. They settle down in a neighborhood, gather up the neighborhood children, and build outwards. But these must be teachers of appealing, magnetic personality, with a very real understanding of and sympathy for the common mind.

All of which sums up to the single fact that there is opportunity everywhere (almost) for those who have the personality to grasp it, and opportunity nowhere for those who do not.

a splendid voice and a thorough knowledge of how to use it. He has made a decidedly favorable impression here. One wonders if America will not corner the market—especially the tenor market—before so very long.

PIERROT LUNAIRE

Much has been said about the Schönberg's "offensive" Pierrot Lunaire and its performance and a whole Sunday page of a New York newspaper was devoted recently to accusing the audience of "artistic unrighteousness and affectation," because it applauded. Some of the "unrighteous," however, have something to say on the side of the defense. Each new work is regarded as a possible philosopher's stone and its composer often is taken too seriously. There are insufficiencies even in the classic composers, yet cold perfection is the procrustean bed on which new writers are stretched. After five great schools of painting the moderns are driving themselves into lunacy trying to capture the third side of a building. Histories are conspicuously empty of the facts regarding the experimentalists in the younger art of music who have laid the frame-work and sharpened the tools which the master builders used. Yet each of these had to consider himself a genius of the first rank else he could have accomplished nothing. Audiences are also needed to encourage these minor efforts, thus preserving the fragments for the real genius. Is this misguided applause not just compensation for those who struggle with matter too large for their full comprehension? The attitude of many critics cramps the production of radical experiments and encourages lukewarm dilutions of outworn materials. Regarding Pierrot Lunaire as experimental, does it embody any significant developments which stimulate new ideas in the listener? Time is accepted as a criterion for the classics; let it decide the place the Schönberg work will eventually hold. An intelligence of the German text in Pierrot Lunaire must be taken for granted; the appreciation of all objective music is conditioned by knowledge of the program. The rhythmic score is of great interest, especially the novel ways of fitting the words into the measure. The composer probably felt that a definite, melodic line tends to draw the attention away from the text. Indicated alternate registers kept the recital from being monotonous and the emotional tension produced was comparable to the addition of a violin backstage in dramatic climaxes. Future experimentation with this device seems practical to those who may have suffered during opera recitatives. Anyone who reads Jurgen, or any symbolic piece of literature or drama, is prepared to seek the unexpressed meaning. If this is legitimate, why not symbolic music? What the violin played did not matter, it was a sound that only the violin makes (i. e., the color and spirit of sound) that was utilized. So with all the instruments and combinations. It was the use of such grotesque symbols that set a background typical of the poetry. The text has been accused of decadence. In spite of attempted individualism most creators do little more than reflect the age they live in. A period which tolerates cockroach racing ought not to complain. Perhaps, as Hamlet says, "The times are out of joint." Yet the fact that Shakespeare wrote that over three hundred years ago leads one to wonder.

ANGEL 3892

Now and then one sees the words "by request" on a program. Sometimes they doubtless appear "by request" of some interested auditor; oftener perhaps "by request" of the artist himself. Last Sunday night at the Metropolitan Josef Hofmann got a real request. As he finished one of his numbers a gentleman with large sun-glasses and a derby hat stood up in one of the boxes and shouted "Play Chopin's Funeral March." Mr. Hofmann and the audience looking up in surprise were astonished to hear the following words, also issuing from beneath the spectacles and the derby hat: "God Almighty sent me down to see that the Funeral March was played, and I am going to see that it is done." Transferred to the nearest police station, the gentleman refused to say anything about himself until he had been allowed to play the Funeral March on the station piano, adding the Berceuse from Jocelyn as an encore. Thereupon he described himself as Angel No. 3892, and was allowed to go to Bellevue, where he will be given an opportunity to prove the correctness of his own identification. Too bad that most of the Metropolitan excitement is confined to Sunday nights.

AD CAPTANDUM VULGUS

When Manager Rothafel, of the Capitol Theater, New York, was in London not long ago he told his fellow diners at a film convention that he tried to produce good works with character and originality rather than pieces which were supposed to be what the general public wanted. He thought it was a mistake to aim for the low level of what public taste is considered to be. He found that the public taste was better

than its reputation and that some of his most successful productions had been his best works of a decidedly high grade.

Can the producers of musical comedies learn anything from this? We hear musical productions condemned right and left by musicians and the musically cultured public, and we know that many managers think success can only be achieved by appealing to the greatest and most vulgar public.

Why not try the Gilbert and Sullivan type of light musical productions for a change? Those works succeeded at once and have remained in favor in spite of being good literature and artistic music without vulgarity. Think about it!

WHO MET A PIEMAN?

The other day a person signing himself "Simon Bucharoff" wrote us from Chicago. It was a heated sort of a letter. Mr. "Bucharoff" appeared to be annoyed at an editorial printed in the MUSICAL COURIER of November 22, 1922, in which it was gently hinted that he had been rather assiduous in his efforts to awe the Berlin Staatsoper into accepting and producing an opera of his. When the rejection came Mr. "Bucharoff" wrote on the margin of it: "I cannot accept this letter, for reasons which Mr. (a high official) will explain to you. An opera house that will perform such rubbish as Palestrina and Mona Lisa and refuses my masterwork, does not exist for me."

At first we racked our brains to recall a "Simon Bucharoff" on our calling list. But, rereading the editorial referred to, which was written by César Saerchinger, the MUSICAL COURIER's European general representative, and signed with his initials, we remembered him. It was nearly a quarter of a century ago when we first saw him. Just arrived from Europe, he came into this office with a letter of introduction. His name then was Simon Buchalter, and he was no American.

Now, at the end of the heated letter we have just received from Mr. Bucharoff-Buchalter, he says: "I therefore demand that Mr. C. S. apologize for his ungentlemanly conduct and un-Americanism or resign as correspondent of your paper." As we read those lines, an incident of Mr. Bucharoff-Buchalter's first visit to us flashed into our mind. Our office boy said or did something that was not to the taste of Mr. Bucharoff-Buchalter. He loudly demanded that we should fire the office boy. We did not fire the office boy. We shall not fire Mr. Saerchinger. In fact, if Mr. S., suddenly and unexpectedly stricken with remorse and contrition over his cruel, cruel remarks about Mr. Bucharoff-Buchalter, should offer his resignation on that ground, we should firmly refuse to accept it.

DE PACHMANNIA

Maurice Lena, writing to Le Menestrel from London, says: "Taking advantage of his age and his talent, the pianist De Pachmann, one of the sacred idols of the English concert platform, takes fatherly liberties with his audience. For instance, while he is playing he often accompanies the composition with expressions and comments on it, spoken in full voice."

"At Chesterfield a member of the audience who sat in the front row and did not seem to De Pachmann to be sufficiently in communion with the soul of Chopin, which he was interpreting at the moment, was requested very politely by the pianist to take a seat somewhere else. At Mansfield the applause began too soon, so he took the precaution for the rest of the program to indicate to the public wherever its applause would be appropriate."

"The Chopin Mazurka in G goes, as all know, at a rapid tempo. At his last recital he felt himself so moved by the joyous effect which he created with it that when it was finished, despite his seventy and more years, he jumped up from the stool and executed several extremely juvenile dance steps."

Well, there ought to be a good time here next winter.

VICARIOUS NOTICES

Said the American on Wednesday morning, March 8, concerning a recital by Colin O'More scheduled for the previous evening: "Mr. O'More repeated the favorable impression made at his former appearances. His Irish folk songs proved naive and charming; his other contributions by English, German and French composers were polished and artistic, while his diction was at all times crystal clear."

Now all of this would have been eminently true had Mr. O'More been able to sing, but he was ill with the grip and the concert was called off at the last moment. After all, why give recitals when you can get just as good notices by not giving them?

CULTURE IN THE MAKING

[We are assured that the following is an actual record of answers made in Missouri musical history tests.—The Editor]

SOME ANSWERS TO A TEST ON MUSICAL FORM FROM AN EIGHTH GRADE CLASS.

Q.—Why do composers make use of form?

Ans.—To avoid matrimony (monotony) and so it will show clearness. Composers make use of form in order to make the music correctly so as when it is played it is correct. If they had to form they could compose music.

Q.—What is rhythm and how shown?

Ans.—It is shown by the swinging of the voice.

Rhythm is a recurring of accents.

Rhythm is regular repairing accents.

Rhythm is anything that rhymes when playing, like playing a piece two or three different parts are played alike.

Q.—What is a melody?

Ans.—Melody is a succession of notes.

EXTRACTS FROM PAPERS WRITTEN ON THE LIVES OF HANDEL AND HAYDN FROM A FRESHMAN CLASS IN MUSICAL HISTORY.

HANDEL.

1—George Handel was born at Westminster Abbey in 1685.

2—He was not allowed to go to public school for fear he would learn to gamble (the gamut).

3—Bach and Handel were born in a month apart.

4—Handle married from Europe.

5—There are fifty well known paintings of Handel, some of them by extinguished artists.

6—Like most musicians he went blind but his music or thoughts were wrote by his wife.

7—He had a passionate, fiery temper which often resulted in a frenzy, and a large heavy body.

8—Most of Handel's music flowed from his pen.

9—Handel was the second child. He was very much like his father in physics.

10—Bach was the outcome of a long ancestry, while Handel was the only one of his race.

11—Each was born within a month of each other.

12—The memory of Handel did not die with him but his memory lasted.

HAYDN.

1—Haydn's mother was a pheasant's daughter.

2—His mother had such an insignificant voice in singing that she helped earn the living.

3—It was said that Haydn could sing like a raven.

4—Haydn polished wigs during the day.

STADIUM NOVELTIES

The announcement made last week by the committee in charge of the Stadium Concerts that it is in search of new orchestral works by American composers for performance at those concerts next summer, is a thoroughly interesting one, and shows a step forward in constructive thought on the part of the committee. However, there are one or two points that might be strengthened. In the first place, no matter how good weather conditions, an orchestral work cannot be heard to full advantage in the open air. Why not guarantee a performance of the successful work or works in the Philharmonic concerts next winter, since it is a Philharmonic conductor who is to lead, and practically the entire Philharmonic Orchestra which is to play, at the Stadium Concerts? Certainly if the work comes up to the high standard which the committee sets for itself, it is worth performance indoors as well as out.

Again, the composer, or composers, whose works are selected must furnish orchestra parts for the performance. Those who have had orchestra parts of symphonic work of any length copied will realize what this expense means. The committee states that "there will either be a cash award to the composer or publication of the best manuscript presented." Surely there should be a substantial cash award, at least more than sufficient to pay the composer for the expense of having his orchestra parts copied. The idea in itself is an excellent one. It will be interesting to see how many manuscripts the offer attracts.

GERMAN OPERA CONTINUES

To the surprise of many, that good ship, The Flying Dutchman Opera Company, which had been tossed about terribly upon disturbed financial waters at the Manhattan Opera House, finally found the way to a quiet harbor and came safely to anchor on Monday evening at the Lexington Opera House, where it began life anew with a performance of Die Meistersinger before a house that paid over \$4,000 to hear it and got its money's worth. It was the fine Italian hand of Melvin H. Dalberg, now general director of the reorganized company, that discovered the hidden barrel of golden oil that quieted the storms. Mr. Dalberg was seen by a representative of the MUSICAL COURIER. "Is it true," he was asked, "that you intend to abandon the law to become an impresario?" "If you print that," said the young director, with a winning smile, "I shall sue you for malicious slander." Three German operas that have not been seen here since before the war are promised—Fidelio, Der Freischütz and Hänsel und Gretel.

VARIATIONETTES

By the Editor-in-Chief

Wordsworth said that criticism is an inglorious employment. Barbey d'Aureville asserted that no such thing as real criticism exists. Byron gave it as his opinion that critics are brushers of noblemen's clothes. Ruskin—was it Ruskin?—called critics disappointed artists. All of which, if true, seems to give the critics little reason for existing. Their greatest achievement, however, is their success in convincing newspaper employers to the contrary. Any craft that struggles so frantically to keep itself alive should be tolerated in the general scheme of things. To our mind, critics are like the Chicago frog which found itself imprisoned in a half filled milk can on the train. When the can was opened at the other end of the trip it was found that the frog had jumped up and down so much that it had succeeded in churning the milk into a cake of butter upon which it sat and fed itself.

Ultra modern poets, like their confreres in the realm of tone, use free rhythms and unshackled forms, but somehow they seem to get more beauty into their lines than the other chaps put into their music. For instance, this poem, entitled Beautiful, from James Oppenheim's just published Golden Bird:

Now Golden Bird,
Sleepless for warbling,
Sits in the warm dark beneath my eyelids.

Golden Bird, Golden Bird, my soul,
When you were a maiden in the evening in the starlight,
And I brushed your lips with adoring,
The dark was like light about us,
Like gliding shuttles of golden light.
What could I do, Beautiful,
But take you deep in the folds of my ghost,
Where you sang all night long?

O Golden Bird,
Sleepless for warbling,
You are sitting behind shut eyes in the warm dark.

Strangely enough, there comes Amy Lowell, intense and even violent defender and dispenser of free verse, and (in the Double Dealer for February) suddenly falls into rhymed and metred verse

I want no horns to rouse me up tonight,
And trumpets make too clamorous a ring
To fit my mood, it is so weary white
I have no wish for doing anything.

A music coaxed from humming strings would please;
Not plucked, but drawn in creeping cadences
Across a sunset wall where some Marquise
Picks a pale rose amid strange silences.

Ghostly and vaporous her gown sweeps by
The twilight dusking wall, I hear her feet
Delaying on the gravel, and a sigh.
Briefly permitted, touches the air like sleet.

And it is dark, I hear her feet no more.
A red moon leers beyond the lily-tank.
A drunken moon ogling a sycamore,
Running long fingers down its shining flank.

A lurching moon, as nimble as a clown,
Cuddling the flowers and trees which burn like glass.
Red, kissing lips, I feel you on my gown—
Kiss me, red lips, and then pass—pass.

Music, you are pitiless tonight.
And I so old, so cold, so languorously white.

Many musicians tell you that they could shake out of their sleeves such stuff as Mother Machree, Three O'Clock in the Morning, I Hear You Calling Me and the like. Evidently, however, somebody has sewed up their sleeves.

And yet we cannot refrain from saying that composers collect royalty and popular song writers collect indemnity.

We heard Mme. Kousnetzova, the opera singer, ask: "What is an interview?" When we came to, we were being tenderly cared for by her press agent.

Correct this sentence: "Yes, professor," said the mother, "I agree with you that my Mamie should keep on playing scales, arpeggios and Bach Inventions, and that it does not matter how many pieces Susie Nextdoor plays meanwhile."

Bachus gave a recital at which every piece was in C sharp minor, and the event was referred to as a novelty, although previously we had heard many a piano concert where the playing seemed to be all in one key.

In our large type, from the World of March 4, and written by Deems Taylor: "Every music re-

viewer gets a goodly number of requests for his unused opera tickets. Almost invariably ours come in the form of requests for performances by individuals—'seats for Jeritza,' 'seats for Chaliapin,' and the like. Now that the German Opera Company has arrived, it is 'seats for Die Meistersinger,' or 'seats for Lohengrin' that petitioners want. Perhaps there are two separate operatic audiences in New York, and the Metropolitan attracts only one of them."

Headline in the Herald of March 4: "How and What to Feed a Genius." Flattery isn't bad.

Were the passenger-flying to London perfected we would go all the way there for an evening to hear a program like this given by the London Symphony Orchestra the other day:

Overture, "Benvenuto Cellini".....Berlioz
Sinfonietta (First Performance).....Eugene Goossens
Piano Concerto in E Flat.....Liszt
Moriz Rosenthal
"Le Valse".....Ravel
Symphony in C minor, No. 1.....Brahms
Conductor—Eugene Goossens

Alfred Seligsberg, legal pilot of the Metropolitan, was overheard exclaiming "Brains, brains, brains," to some inquiry addressed to him in the lobby at the Mona Lisa performance the other evening. There were several applications which the remark might have had to the musical, vocal and histrionic doings on the stage and in the orchestra during that opera.

Additions to our leisure library, sent by correspondents and contributors, and herewith thankfully acknowledged—with the admission that we cry quits and beg no more books or pamphlets be sent: W. H. Steiner's The Mechanism of Commercial Credit and Henry Hayes' American Petroleum Refining.

Our youngest contributor calls attention to the fact that the four famous operas of Jeritza all begin with T—Tosca, Thais, Tannhäuser and Tote Stadt.

The French invasion of Bochum has an added justification, one imagines, after reading this in The Times of March 4:

The patience of the town of Bochum was sorely tried by four composers of the most modern tendency in one concert. Six orchestral pieces by A. von Webern—he has beaten Schönberg by one—were received with strong distrust; the warmer blooded Bela Bartok could not restore confidence with his orchestral pieces. But when the most extreme modern Erwin Schulhoff presented his "thirty-two absurd variations upon a no less eccentric theme," opposition began to make itself felt and heard. The theme, according to the program, was played twice, and the weather began to look threatening. At the end of the helpless variations strong men who were provided with instruments for the purpose made a noise described in German as a "höllenlärm," which was answered by equally noisy applause. The composer made a speedy escape.

The attitude of the Italians here toward the current German opera activity might be termed one of passive resistance.

A society has been formed, membership of which is confined to persons in extra-hazardous occupations. We have just joined.

The New Orleans racetrack had a Geraldine Farrar Handicap last week, so the management communicates, and adds: "We deserve a line in your paper as the most musical racetrack in the United States." If ever they have a Harry Lauder Handicap we expect to see Comic Song enter and win it. Or perhaps Scottish Chief. By the way, neither Poor Butterfly nor Scarpia II ran in the Farrar Handicap.

Percy A. Sholes (in the London Observer) is another gentleman who agrees with Henry T. Finck, that the best movements of symphonies and sonatas should sometimes receive separate performance as independent concert items, for most of the cyclic works in those forms establish no organic connection between their various movements. Often single acts from operas are given and much enjoyed. If operas, with their closely knit stories, why not sonatas and symphonies in which each movement tells a separate tale?

We are strong for the frequent popularization of symphony concerts if they are to accomplish their entire mission. We do not mean so-called Pop con-

certs, with their somewhat easy atmosphere, but real symphony concerts with the program departing from the regulation order of overture, symphony, concerto, symphonic poem. The kind of program we have in mind was given by Stokowski in Philadelphia last week (March 9 and 10):

Daniel Gregory Mason.....Prelude and Fugue
John Powell
Eichheim.....Oriental Impressions for Orchestra
I. Chinese Sketch
II. Japanese Nocturne
Powell.....Rapsodie Nègre (for piano and orchestra)
John Powell, soloist
Sibelius....."The Swan of Tuonela"
Strauss....."Till Eulenspiegel's Merry Pranks"

H. T. Parker, musical assayer and curator of the Boston Transcript, reports that when the German opera company now playing here, put out feelers for a Boston engagement, the management of the Opera House there "received letters urging an invitation to the Germans and promising them hearty support. It also received vituperative letters from those for whom the late war will always be a pleasure."

The executives of the Musicians' Foundation of The Bohemians (the New York Musical Club) announce that Josef Hofmann will give an April 6 Schumann recital at Aeolian Hall, "not only to do honor to the memory of one of the world's greatest composers, but also because his daughters, one aged eighty-two, and the other seventy-two, are in need of help." It is a fine thing for Hofmann to do—he does many others of the same sort, but without public knowledge—and if you can, go to the concert and hear some grandly intellectual and deeply musical piano playing. If you can't, send a check, large or small, to The Musicians' Foundation, Inc., 520 West 114th street, New York.

From the Morning Telegraph of March 8: "Joseph Conrad, British novelist, has announced that he will not lecture while in the United States, for which he is bound. If that's his plan he's likely not to get past Ellis Island, where the authorities may conclude there's something wrong with his mental processes."

No one seems to know who is the actual manager of the German opera company now in our midst. In other words, Ring, Ring, who's got the Ring?

Wagner über Alles just now, in these parts.

Must a music critic be a sort of solemn ass to be considered weighty in his judgment?

By word of mouth and pen we often have advised musicians not to speculate but to put their money in the bank and to stick to music and stay out of the things they do not understand. To show how correct our advice has been, we submit the following, from a New York newspaper of last week:

MUSIC EDITOR GOING IN FOR FINANCE, LOSES \$7,000

Dabbling in high finance does not mix with criticizing music. At least that is the contention of Leonard Lieblich, editor of the MUSICAL COURIER, who this week found himself poorer by \$7,000 and the possessor of a neatly engraved summons to appear in court and answer to the charge of fraudulently procuring \$500 by misrepresenting stock.

The glib individual who secured a summons against Lieblich in the West Side Court this week gave his name as Samuel Silverstein and his address as 10 West Fifth street. Efforts to find him at that address elicited the information that he never resided in that dwelling. But he is said to be a merchant of limited means who was looking for a "sure thing" in which he could get in on the ground floor and as a result of a well timed investment become a captain of commerce.

Lieblich, who up to the time of his advent among the capitalists was diligently controlling the editorial affairs of the MUSICAL COURIER, has been named in Silverstein's summons as the man who with another is responsible for the merchant's falling from grace in the matter of his financial standing. But the journalist denied any such implication, saying that he was first and always an editor, and that he himself suffered a loss of \$7,000 much in the same manner as Silverstein; that he was without guile and is totally irresponsible for the loss of Silverstein's money.

The corporation in which these two men are said to have sunk a total of \$7,500 was named the National Insuring Company by its promoters, one of whom, George Battier, is named with Lieblich in Silverstein's summons. The editor said that the scheme as presented to him by the founders of the corporation had all the earmarks of a successful venture.

"Mismanagement," says Lieblich, "caused the final disintegration of this corporation; though as it was presented to me it looked fine. The plans of the corporation were to arrange with proprietors of retail stores to distribute to their customers at each sale coupons proportionate to their purchases. Instead of giving gifts in exchange for these it was planned to issue insurance.

"There happened to be only \$13,000 invested in the company, and \$7,000 of it being mine the promoters graciously made me the nominal treasurer of the company. But I had no office, no desk, and I went at periodic intervals to the

promoters at their office, and received reports. At first these were rather glowing, but with time the optimistic tone diminished until the failure of the outfit and the loss of the excellent Mr. Silverstein's and my money."

Liebling further stated that he had as much a claim to justice as had Silverstein, but he realizes that the meekness and gullibility of the investors cost them dearly and that they actually have no claim. He also stated that he was blameless in this matter as he never sold as much as one certificate of stock to any person, least to Silverstein.

It costs us self esteem (and cash) to hold ourselves up as a horrible example but we feel we owe it to the readers of the MUSICAL COURIER to do so, in the hope that forewarned is forewarned if two silver tongued promoters named Battier & Spero ever approach any other musical persons with their Golconda proposition. Meanwhile that well versed naturalist who told us to look up the definition of Capra hircus, may know that we found it and appreciate his sardonic humor.

Admirable is the heading of the Times Literary Supplement for its review of The Morals of the Movie, a new book by Dr. E. P. Oberholtzer, of the Pennsylvania State Board of Censors. The caption in question is: "A Censor's Apology for His Life."

Archaeologists and musical historians are very much the same kind of persons, only the m. h. never seem to dig up anything worth while.

Dr. Gustave Gayer is administering music as a remedial agent for various ills. Nevin's Mighty Lak a Rose is good for insomnia, Massenet's Elegie alleviates hysteria, Thome's Simple Aveu quiets neurasthenics, Dvorák's Humoresque aids dyspepsia, the Aida march soothes epileptics, etc. Dr. Gayer might add that the unabbreviated Götterdämmerung is a great antidote for restlessness provided one goes outside every three hours and gets a breath of fresh air.

E. T. suggests that a race be arranged between the horses in Carmen, Aida and the Walküre, with the conductors as jockeys.

"I see a fellow accused of stealing a grand piano has confessed and says he did it during a weak moment. I wonder what he would carry off if he had a real strong moment."—Plato Hash in the American.

"If Bach is the backbone of music," asks Jessica Benavent, "could Schönberg be referred to as the funny bone?"

The piper has not yet been paid for the European concert. Which reminds one of what the Evening Telegram says: "If it was such an awful war, why this clamor for an encore?"

Conservatory—a place where prominent artists are severely criticized.

The lesser the manager the higher the hat and the furrier the coat.

The New York Tribune critic's unwritten thought is "Gott strafe Schönberg."

Now is the winter of our dissonance.

LEONARD LIEBLING.

WEINGARTNER AND HOLBROOKE

Josef Holbrooke sends us a copy of a letter by Felix Weingartner in regard to the story sent from Vienna that Felix Weingartner did not want to conduct Holbrooke's opera, The Children of Don, at the Vienna Volksoper. Here is what Mr. Weingartner wrote to the London Daily Telegraph, which printed it on January 6:

Sir—Mr. Fairbairn, who is representing Joseph Holbrooke in the forthcoming production of the Children of Don in Vienna, at the Volksoper, which will be produced under my personal direction, has brought to my notice certain paragraphs in a London journal, which I wish to contradict.

First of all, the fantastic rumors, spread in my absence in South America, concerning a signed contract for the Volksoper ensemble to come to England in the spring, are false. The possibility, however, of such a contract being made under my banner is quite possible.

I also wish to deny most emphatically ever having refused to conduct the Children of Don. I only stipulated in a letter from Rio de Janeiro that I reserved my decision to conduct until I had read the score. Upon my return here, in November, I did so, and at once wrote to Joseph Holbrooke that I would be delighted to conduct his opera.

FELIX WEINGARTNER.

Vienna, December 28, 1922.

FRED'S TROUBLES

Fred Schang, of the Metropolitan Musical Bureau, must have been having troubles of his own to judge by the appeal which he recently wrote, published, and broadcasted. It is worth reproducing here—especially as there is a very, very large proportion of truth underlying his merry jests.

PITY THE POOR BOOKING MAN!

At this time of the year the one man in all the world most deserving of pity is the poor, overworked, nerve-racked, booking agent who is trying his utmost to route twenty artists to fill 600 contracts in cities from Portland, Maine, to Portland, Oregon; from Springfield, Missouri, to Springfield, Massachusetts; and from Charleston, South Carolina, to Charleston, Illinois.

He must bear in mind the following: Some clubs must have their concerts on Tuesday nights. (Curiously enough, this never applies to the many Tuesday Musical Clubs, which hold their concerts on Mondays or Thursdays.)

Saturday night is to be avoided as the stores are open in most towns.

Wednesday night is Prayer Meeting Night.

Friday night is bad for the Jewish clientele. Choir rehearsal night.

The first three days of the week are frequently not available because the local theater is booked for the Burlesque Wheel at that time.

Certain cities will have to hold their dates in abeyance until the return of the manager who is on his vacation until September 15.

Colleges cannot accept dates during holiday or examination periods.

Conflicting attractions cannot be permitted.

The Auto Show and the State Wholesale Grocers' Convention have taken the Auditorium for the best two months of the year.

On the other hand, with respect to the artists:

Metropolitan artists are available only before and after their opera contracts.

Singers can only perform two or possibly three times a week.

They insist on arriving in a town the day before they sing.

They caution that their railroad bills must be kept at a minimum.

They will not appear jointly with certain artists.

They must have a week's rest before their New York recitals, and be home for birthdays, holidays, etc., etc.

Bearing in mind these almost unsurmountable difficulties please be patient with the poor booking manager if he submits one date today and another one tomorrow, and still a third two weeks from now. He is doing his best to keep everyone happy and craves your co-operation, sympathy and indulgence.

PRAISE WELL DESERVED

Maria Carreras, the interesting Italian pianist, in her two New York recitals thus far this season has more than justified the splendid advance notices about her pianistic gifts. After triumphs in many parts of the globe, Mme. Carreras took New York quite by storm on January 22 last in her first appearance here, winning the unanimous favor of the press and public. William J. Henderson's description of the impression she created cannot be improved upon: "The most striking new pianistic figure without doubt appearing here this season is this artist." Mme. Carreras is all of that, and besides, "As arresting musically as she was visually," according to the World. In fact, all the critics received her playing enthusiastically and her second appearance on February 26 only served to strengthen the admirable impression

ATLANTIC CITY MAKES MUCH OVER ITS VISITING ARTISTS

Suzanne Keener, John Charles Thomas and Magdeleine Brard Combine to Please Large Audience

Atlantic City, N. J., March 1.—The initial concert of the March musicales, given by the Leeds-Lippincott Company, presented John Charles Thomas, baritone; Suzanne Keener, coloratura soprano, and Magdeleine Brard, pianist. The first number was Johann Strauss' Voce di primavera, sung by Miss Keener with a voice possessing flexibility, warmth and fine range. In Verdi's Ah Fors e Lui (from Traviata) her high notes were remarkable. Mr. Thomas sang songs by Debussy, Moussorgsky and Pessard, the prologue from Pagliacci and a group including Tally Ho, Nocturne (written for and dedicated to him), Uncle Rome and Danny Deever. Each was delightfully rendered. His enunciation is perfect, and the demonstration he received was very flattering. Miss Brard played Andante Spianati, by Chopin, with the difficult left-hand movement, and Chopin's Polonaise Brillante. She was recalled and compelled to respond with two encores. The closing number of the program was a duet from Mozart's Don Giovanni. William Janashek was accompanist for Mr. Thomas and Vito Carnevali accompanist for Miss Keener.

J. V. B.

NATIONAL MUSIC SUPERVISORS CONFERENCE AT CLEVELAND

Interesting Discussions, Talks, Concerts—Leonard Liebbling, James H. Rogers and Wilson G. Smith to Speak at Annual Banquet

The preliminary program for the sixteenth annual meeting of the National Music Supervisors, which is to be held at the Hotel Statler, Cleveland, Ohio, April 9 to 13 inclusive, has been issued. A cursory glance at the schedule would indicate that the committee on arrangements had done its work exceptionally well. There promises to be something doing every moment of the time throughout the week, concerts, recitals, discussions, speeches by well known people, etc. Concerts will be given by the glee club of East High School, Cleveland; Oberlin College Glee Club; the boys band of East Technical High School, Cleveland; the Cleveland All-High-School Orchestra; the Cleveland Orchestra; the Boys' Glee Club of Davenport, Iowa, High School; a chorus of a thousand boys, directed by J. Powell Jones, supervisor of music, Cleveland; the Conference Chorus and Orchestra; the girls' band of Glenville High School, and the Grand Rapids Central High School band and orchestra.

The speakers at the annual banquet, which will take place Thursday evening, April 12, will be Leonard Liebbling, editor-in-chief of the MUSICAL COURIER; James H. Rogers, Wilson G. Smith. Other speakers during the conference include R. G. Jones, superintendent of Cleveland Public Schools; Newton D. Baker, president of the Cleveland

previously made. Already Mme. Carreras has made a place of her own with New York music lovers. And once her tour of the country starts, she should be equally as successful in other cities.

AN UNTIMELY DEATH

Nelson Perley Coffin, whose untimely death is recorded in another column of this issue, was a striking example of a man making good in music through sheer native ability and unflagging industry. With very little special musical education, he began in a modest way as director of music in the schools of the little city of Keene, N. H. His work spoke for itself, and the Keene Choral Society engaged him. Fitchburg, Mass., noted his regular success with the Keene festivals and he was called there to lead the festivals of the Fitchburg Choral Society, though he never relinquished his Keene connection. New York soloists at these festivals appraised justly the unusual value of his work, and when the Mendelssohn Glee Club position, one of the most important in the metropolis, became vacant in 1919, the modest New England conductor was elected to fill it. Then the next year the biggest of the New England festivals, at Worcester, summoned him and he was busy preparing the third of his festivals there when death overtook him so suddenly. He was an expert in his chosen branch of the profession and in person the most kindly of gentlemen.

A REFRESHING IDEA

"Mr. Graveure dared to make a program for a song-recital without a single air from the seventeenth or the eighteenth century. It was quite the most revolutionary departure of the season and one of the most refreshing," wrote Deems Taylor the other day. We thought of this the other night when we had to listen to a Vivaldi Concerto Grosso. There is nothing easier in the world than for any well educated composer to sit down today and reel off by the yard the sort of tune that Vivaldi made. But what would happen to the contemporary composer who should go to a conductor with a manuscript of a Concerto Grosso in the Vivaldi style? Would it be accepted? No. If there is no interest in the contemporary work in that style, why should there be any interest in the same kind of work merely because it was written a century or more ago?

Chamber of Commerce; Nikolai Sokoloff, conductor of the Cleveland Orchestra; Karl W. Gehrkens, president of the association; Charles H. Farnsworth, and David Snedden of Columbia University; Walter Damrosch, conductor of the New York Symphony Orchestra; William Arms Fisher of Boston; George H. Garton, director of music in the public schools of Greater New York; Kenneth S. Clark of Community Service, Inc.; Hollis Dann, state director of music of Pennsylvania; Thomas James Kelly, of Cincinnati, O.; O. G. Sonneck, editor of the Musical Quarterly; Ernest Bloch, musical director of the Cleveland Institute of Music, and many more.

Every one seems to be cooperating in their efforts to make this a noteworthy conference, even the railroads lending it their sanction by making special rates.

Dupré's Last New York Recital

Marcel Dupré, organist at Notre Dame Cathedral, Paris, now completing the sixth and last month of his record breaking transcontinental tour of ninety-six recitals (the largest tour ever booked for an organist), sails for France March 20. He will play a farewell recital in the Wanamaker auditorium, Monday afternoon, March 19, 2:30 o'clock. In addition to a program of unusual interest, and in response to a widespread demand, Marcel Dupré will conclude this program with an improvisation in the form of a symphony in four movements, the themes for which will be provided by six eminent musicians. New York music lovers will recall the sensation created in New York on the occasion of Marcel Dupré's American debut, when he improvised for the first time a symphony in four movements. This feat has been termed "a musical miracle" by Henry T. Finck, the music critic of the New York Evening Post. During his present tour Marcel Dupré has improvised over fifty symphonies from themes submitted by the most prominent musicians of the country. This will be the last opportunity to hear this great genius this season.

Admission will be by complimentary ticket, obtainable at the concert direction, first gallery, new building, John Wanamaker, New York.

Louisiana Supervisors to Meet Next Month

Music teachers of Louisiana are to meet in convention, April 6 and 7, at New Orleans. Although the complete program is not yet ready to be announced, there are to be concerts by the St. Louis Symphony Orchestra and eminent soloists; full conference on outside credit in the high schools, together with a survey of the present plan and examination into other credit systems explained by experts; demonstrations of public school orchestral and choral work, of model instrumental lessons and discussion of teachers' problems.

Cincinnati Orchestra to Play Here

It will be interesting to New Yorkers to know that next season they are to make the acquaintance at first hand of Fritz Reiner, the young conductor who has made such a sensational success at the head of the Cincinnati Orchestra. That organization and its brilliant leader will give two concerts in Carnegie Hall, December 12 and 14.

PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON

Author of *The Perfect Modernist*

[Eleventh Installment]

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Piano Reductions

Our next example will continue our consideration of the relationship between piano and orchestra arrangement, especially with regard to the arpeggio. It is taken from Tristan, the prelude, the fortissimo climax just before the end. The piano arrangement is first shown. (Ex. 23a.)

Ex. 23a



Here we have apparently a simple arpeggio, or broken chord, rushing down with a clean sweep from the upper to the lower octave, accompanied by a simple sustained chord in the left hand, then chord and melody in the right hand with an octave tremolo in the left. It is a thoroughly practical and pianistic arrangement (by Kleinmichel) and is probably about as good as could be made under the circumstances. But it differs very materially from the original orchestra score. In this the arpeggio is syncopated, not slurred, but each note vigorously attacked, and it continues, not through the first three beats of this six-eighth time, but through five beats, the final notes, F, E, D sharp, coming as a triplet on the last beat of the bar. It illustrates, better than anything else could, the essential difference between the piano technic and the orchestra technic, between what will be highly effective on the piano and what will be equally effective on the orchestra, and, therefore, how little the student should depend upon the piano in making orchestra arrangements. The orchestration of this passage is given in Ex. 23b.

Ex. 23b

It will be noted that the tremolo continues throughout on the strings, except the cello, which hold E flat in spite of the fact that the violins approach the same note. In other words, there is no avoidance. It will be noted that the various winds drop down on odd beats to notes which bring them to the proper resolution into the chord that follows. This shows how, in orchestra part writing, the lines must often be broken so as to get the instruments into proper position for desired effects. Very often the instruments are stopped altogether so as to make their entrance effective. Here it will be noted, too, how the parts drop off one by one—the brass between the beats, the strings at the beginning of the new bar (except the first violins). The movement of the oboes, the horn, and even the English horn, to their new positions, are, of course, not intended to be heard, and are actually not heard, being covered up by the brass, and the chief care of the composer is to maintain the proper balance, and, as already stated, to arrive smoothly at the new chord. The orchestration of the second bar was evidently planned first and that of the first bar made to accord with it.

The student will often be puzzled as to the best treatment of passages which have a "thin," unorchestral appearance, where there is no weight, no solidity, such as one is led to expect in the orchestra (and, be it said in passing, many students hate to let their instruments rest and often puzzle their teachers by asking what they are to do with this, that, or the other instrument. It is amusing, too, to see instruments playing away vigorously and earnestly in productions of works by the masters of the day, when we know very well that these instruments are so weak of tone that they add nothing to the whole—like the harp in the forte passages of the Strauss poems, or the piano and celesta in works of Korngold).

Of course it does not matter, and if noise is wanted, and confusion, every little no doubt helps. But we are concerned just now with just the opposite condition—where noise is not wanted, though the passage is loud and vigorous. Take another passage from Trinkaus—his Pastoral. (Witmark.)

Ex. 24a. Piano Solo



This example (Ex. 24a) shows the piano solo, the whole passage being high up in the treble. The problem with which the arranger is confronted is this: Are there any instruments in the small orchestra that will make this passage strong enough so as not to sound thin? One may argue that the piano solo alone is strong enough, since such passages are often played on the piano alone. But that is not true, not in orchestra music. The psychological effect of the piano with orchestra, except as a support, brings about a sense of weakness and inadequacy if the piano is used, or evidently intended to be used, as an orchestral instrument. If the piano leads, as a solo instrument, as in concertos with orchestra, the psychology of expectation brings about a different mental reaction.

And in the case now being considered the piano may be omitted altogether. Even if it is present, the orchestra must cover it. As has been already several times stated, such a problem may be solved in many ways. It will depend entirely upon the intention of the composer and the taste of the arranger. In this case it would appear that Mr. Trinkaus does not want thickness or great solidity or sonority. His orchestration is shown in Ex. 24b.

Ex. 24b.

Evidently the upper D has a special meaning, for it is given to flute, oboe and violins, while the B is played only by the second violins. The melody is played in octaves by the viola and cello. An accent is made by a single pizzicato note on the basses at the beginning of the first bar.

Evidently if more weight were desired the accompanying chords could be doubled in the lower octave on the trumpets. The melody might even be again doubled in the lower octave on the bass violins, and a third octave of accompaniment added for horns—and so on to the point of absurdity, where it would cease to be a Pastoral Idyl, but with piccolo above and bass drum below, the approach of a thunder storm. The modern passion for solidity often destroys beauty—is often a cloak for lack of inspiration—and music that cannot be performed with less than a hundred instruments is likely to be less lovely than that which may be played with ten. At least the music of Puccini, Grieg, Sinding, Wagner, Tchaikowsky, and many other real masters is arranged for small orchestra after the patterns here illustrated—and that of some of the great moderns with their gigantic scores is not. A pound of idea is worth a ton of noise, and the composer who says his music cannot be played on the small orchestra is simply condemning himself.

[To be continued]

FLORENCE EASTON

PRIMA DONNA SOPRANO

BRUNSWICK

"Flooding the hall with tones of surpassing clarity and richness, winning the hearts of her hearers with her charm and magnetic personality, and surprising all by the marvelous quality of her diction, Florence Easton, musician extraordinary, captivated the large crowd. Following her closing number there was an unanimous expression of opinion that EASTON WAS ONE OF THE GREATEST ARTISTS WHO HAVE EVER APPEARED IN THIS CITY."—*Morning Astorian*, Feb. 20, 1923.

"Lovers of music in Astoria were treated to a delightful concert by a gracious artist, Florence Easton. SHE SANG GLORIOUSLY WITH THE FULL POWER OF A BRILLIANT VOICE. The artist threw herself into the singing with an application to the tenor of the song and an abandon of all save the theme of the music which increased her thrall upon her hearers who filled the auditorium."—*Astoria Budget*, Feb. 20, 1923.



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METROPOLITAN OPERA COMPANY

RECORDS

"FLORENCE EASTON WAS RESPONSIBLE FOR ONE OF THE LOVELIEST RECITALS OF THE SEASON. She gave it before a crowded house. There were no interrogations to put to such a performance, no criticism to raise. One could sit back and be sure that things were going right, that the god of music was in his heaven.

"Her presence is a continual charm in itself. Her voice is right now at its richest, her understanding of musical needs well matured, her technique beyond reproach.

"The quality of her voice is lyric, yet rich in timbre and crystal pure. There is an expressive tenderness in it which makes more surprising the power of which it is capable. The mechanics of its production are never in evidence; no higher compliment to her technique can be paid than that."—*Roy Harrison Danforth, Oakland, Cal., Tribune*, Feb. 28, 1923.

CHARACTERISTIC PRESS NOTICES FROM HER PRESENT PACIFIC COAST TOUR

"Her voice has eloquent expressiveness, power and flexibility, and a charming freshness of resonance. BEAUTY OF TONAL QUALITY IS FOUND THROUGHOUT HER RANGE. She sings with intelligently directed feeling, an expert command of nuance and crisp diction."—*Ray C. B. Brown, San Francisco Chronicle*, Feb. 27, 1923.

"When you hear Florence Easton sing 'Nymphs and Shepherds', you recognize how badly the average vocalist sings English. Every vowel is clear and every consonant is given its just emphasis. And it is just the same with her German and French. EASTON SINGS WITH AN ART THAT DOES NOT FALL FAR SHORT OF PERFECTION."—*San Francisco Examiner*, Feb. 27, 1923.

"Florence Easton sang before a large audience yesterday. Easton has a vibrant voice which surmounts difficulties imposed by range and seems equally at home in contralto or soprano demands. THE GENEROSITY OF THE PROGRAM, BOTH AS TO LISTING AND VARIETY, WAS INCREASED BY ENCORES."—*San Francisco Journal*, Feb. 27, 1923.

"Florence Easton gave a charming recital. IT WAS THE MOST SUCCESSFUL OF THE SERIES AND WAS ENTHUSIASTICALLY APPLAUDED. The program was long and varied including English, French, German and Russian groups. Easton's voice has greater warmth than when she last sang here. She has a spirited delivery, especially in the German and French offerings. Besides the twenty-one songs on the program, she sang encores."—*Helen M. Bonnet, San Francisco Bulletin*, Feb. 27, 1923.

"Florence Easton gave a splendid recital and was forced to repeat some of her numbers and give encores, to the delight of the crowd. Her voice is of such wide range, and both full and sweet alike in high and low notes, while HER ENUNCIATION IS ABSOLUTELY

PERFECT. Every word can be heard distinctly, which is something unusual, even for the greatest of singers."—*San Francisco Call and Post*, Feb. 27, 1923.

"EASTON'S ENGLISH GROUP WAS SUNG WITH EXQUISITE, CLASSIC DICTION, LOVELY, DELIBERATE PHRASING AND GREAT CHARM. She sang the Handel number as one rarely hears it sung; 'Love Has Eyes' with delightful heartiness; 'When Roses Bloom' with all the spiritual values of the song; the 'Pastoral' with grace and a lovely outdoor mood. The audience loosed artillery of applause. To the reiterated demand for more, she gave 'O mio bambino caro', of Puccini, delightfully. The 'Jewel Song' from Gounod's 'Faust' was most enjoyable as Easton sang it, as were also her encores. Easton's charm of manner was very noticeable. The living jewel of her voice was lovely in the first of her closing group, 'Je ne veux pas d'autre chose' of Godard. Every word of the beautiful poem was as clear as crystal, and its intense passion colored the tones till they glowed! Charming 'L'Oiseau bleu' (Dalcroze) received tremendous salvos. The soloist granted two encores to this, the favorite 'Oh, My Laddie' and 'Les belles étoiles'."—*Morning Oregonian, Portland, Ore.*, Feb. 24, 1923.

"Easton's 'Jewel Song' from 'Faust' was charmingly sung—she must make an ideal Marguerite. THE QUALITY OF HER VOICE IS BEAUTIFUL, and after hearing her last night it is easy to understand her recent triumphs at the Metropolitan. In her programmed songs among the most interesting were 'O Sleep Why Dost Thou Leave Me?' (Handel), Reichardt's 'When the Roses Bloom' and 'L'Oiseau bleu' of Dalcroze. The most charming of her extra numbers were two of the 'Four Mirthful Songs' by Dent Mowrey. They were 'On Me He Shall Ne'er Put a Ring' and 'Treason and Plot'."—*Portland Telegram*, Feb. 24, 1923.

For Terms and Available Dates
ADDRESS MANAGEMENT:

HAENSEL & JONES

Aeolian Hall, New York

"All music is what awakens in you when you are reminded of it by the instruments."—(Wall Whitman).

INDIA, the land of old temples and old gods, furnishes an inexhaustible storehouse of research to the student of ancient and strange customs and creeds. Every village, however humble, boasts at least one temple and there are wayside shrines innumerable. Even in the jungle and along the most isolated country roads you will find lonely little temples and shrines to Siva, Vishnu, Kali, or some one of the Hindu pantheon.

The native erects sacred buildings of worship wherever possible, as it is considered wise to propitiate the gods and avert misfortune by making many shrines where the devout wayfarer may pause to make his vows or prayers or offer some humble sacrifice. I have seen numbers of miniature temples, of doll-house proportions, housing at least one little god or goddess in colored plaster, stone or wood. Strange idols of gay hues, many-armed, of fantastic shape and often having the head of an elephant or a monkey, as Ganesh or Hanuman.

Temple Architecture

All Hindu temples follow the same general plan of architecture, the original model dating back into the mists of antiquity. But even the casual observer may easily learn to

TRIO RAGINI of India



RAGINI DEVI—Singer of Hindu Songs and Dancer of Hindu Dances.

SARAT LAHIRI—Player upon the Esraj.

VISHNU NIMBER—Player upon the Tabla.

The age-old art of the Orient in a fascinating and colourful concert. The import of each song and dance, and the history and technique of the instruments is explained, to afford a real comprehension of the program.

The Trio Ragini of India is booking a lengthy tour during November-December. It is available singly or with the assistance of RICHARD HALE, Baritone, singing English musical settings of the Tagore poems.



Direction of CATHARINE A. BAMMAN
53 West 39th Street, New York City

THE MUSIC OF INDIA

By Lily Strickland

II. HINDU TEMPLES AND THEIR MUSIC

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recognize a Hindu temple as differentiated from a mosque, a Buddhist shrine, Jain temples or the like.

The chief distinguishing marks of a Hindu building are its pyramidal towers, its courtyard, vestibule, pavilions and entrance gates. The pyramid is an emblem of life, and death, and of fire, one of the chief elements of life. A statue of the presiding god or goddess usually stands in a niche or is carved over the gate. Or if the temple is dedicated to several gods, one may always see their forms or symbols in statuary or decorative scroll or embellishment. For instance, if the temple is dedicated to Siva, a bull in some form is shown; if to Hanuman, a monkey; if to Ganesh, an elephant; if to Vishnu, a serpent, and so on.

The old temples seen from a distance and outlined against a sunset sky present an alluring and romantic picture. On nearer inspection, however, we often find them bare and unlovely in appearance, their immediate environs used for stables of the sacred cow, or as a dumping ground for all manner of offensive rubbish. For, bear in mind that the temples of the Hindu in no way resemble the churches of Christendom. They are, except for the famous temples of India, small and unkempt. The Hindu forms of worship do not include sitting down in a pew in a spacious edifice, listening to a sermon or other expressions of orthodoxy.



HINDU ARCHITECTURE,
showing towers, pillars and court-yard.

He visits the temple to make an offering to the priest, make obeisance to the presiding idol, walk around the building, or perhaps meditate a while.

Every temple has an inner shrine wherein sits the tutelary deity. These shrines themselves are usually very dark and lit by the flickering light of an oil lamp of the shape of those used by the wise and foolish virgins . . . unchanged through the centuries. There is the Sabha, or vestibule, and within, the Garbhagriha, or shrine itself. Usually the temple bell hangs over the shrine and the priest rings it to call the attention of the god to the fact that a worshipper is approaching—a reversal of our order . . . for sometimes the gods sleep!

The Adytum, or sanctuary itself, is presided over by the temple priest, who incidentally must be propitiated as well as the gods themselves . . . for this is a priest-ridden land indeed, and they are feared only second to the gods. The head priest is a Brahman and he mutters his text in Sanskrit, which, by the way, is not understood by the untutored masses . . . but that only adds to the mystery and importance of his priesthood. On festival occasions the crowds of humanity about the temples are frightful. The odors of sanctity are a mingling of sandal-wood incense, stale buttermilk and ghi, dead flowers, and malodorous



WAYSIDE SHRINE

humans. The beating of drums, wailing of chants and weird strains of music all create an impression impossible to describe.

The Human Temple-Trinity

Every temple, if it be of any particular size, has its trinity of priest, dancing girls and temple musicians. We have dwelt on some of the offices of the priests, who rank in importance second to the gods themselves. In large temples the duties of the priest include two daily services of sacrifice and of bathing and dressing the god. On these occasions the bath water is brought from a tank and is escorted by the dancing girls, who sing and dance before it. Much mystery is attached to the Tirthum, or holy water. After the priests have finished with the water it is doled out for the eager



BRAHMAN GURN WITH THE ZITHAR.
(A Gurn is a priest and teacher.)

worshipper to drink. The temple coterie also includes acolytes and sacrificers, who as in the case of Kali temples, are drawn from a low caste, as they make living sacrifices of goats to the blood-thirsty goddess.

The "Devadasis" or Dancing Girls

The Devadasis, or slaves to the gods (and also to the men) are consecrated to the offices of temple worship and are trained for that one purpose from childhood. Unhappily the character of these women is not the kind we would fain associate with religious work of any kind.

"Every temple of any importance has in its service a band of eight, twelve, or more. Their official duties consist of singing and dancing within the temples daily, morning



PRIVATE TEMPLE—TO KALI AND SIVA,
showing vestibule and priests' quarters.

and evening, and also at public ceremonies. The first they execute with sufficient grace, although their attitudes are lascivious and their gestures indecorous. As regards their singing, it is almost always confined to obscene verses describing some licentious episode in the history of their gods." (Abbe Du Bois.) They have other duties not officially recorded, and some which come under the head of ceremonies, such as dancing at the consecration of a new household-god, at festivals or functions where their presence can lend the atmosphere of gaiety, singing and dancing, covered under the convenient and elastic phrase of "Hindu Custom." And further the Hindu does not seem to regard the offices of these girls as indecent. But here, as elsewhere, sometimes religion has little to do with morality.

The Devadasis are educated, taught to attain varied accomplishments, and have some smattering of music and the arts.

Above all they are dressed in rich garments, much jewelry, and well versed in the graces and guiles of the feminine gender. Time was here in India when respectable women were not allowed to sing or dance or cultivate their brains particularly, because these dancing girls had cornered the market in that respect, but more recent years have seen a



KALI TEMPLE SIVA SHRINES

marked improvement in the enlightenment and education of the Hindu women.

The nautch-dancers that I have seen have been surprisingly well clothed. No ballet lamp-shade effect about the costumes of these girls. In fact, the full, long skirts are sometimes so heavily embroidered as to almost impede progress, and they usually further swathe their bodies in yards of veils. Their feet are, of course, bare, henna-painted, and they wear silver anklets, sometimes with bells on them. One must admit the slow grace of their rhythmic movements, when the dance progresses by gradual development, starting with one hand and finally ending in a muscular evolution and revolution that seem to permeate the dancer's entire being. And, strange to say, we are impressed with a sense of flowing euphony, of fluent lyrical, rhythmical movement, pulsating naturally and emanating from some inner source of understanding. Again I must say that a good Indian dancer must be seen to be appreciated.

Temple Musicians

Temple musicians are divided into two groups, instrumentalists and vocalists. Their offices are the same . . . to perform for the daily temple services to accompany the dancers; to play for religious festivals or special ceremonial occasions.

In the largest and most famous temples, such as the Jagannath at Puri, the Melkote at Mysore, the Tirupati in the Carnatic District, the Velayuda at Palni or the Rameswaram at Cape Comorin, there are large bands of trained temple musicians whose calling is hereditary.

A. Y. Cornell Pupils Active

A. Y. Cornell's pupils in various cities are doing interesting things this season. Following is a report of some recent engagements:

Earl C. Waldo, basso, formerly of Meadville, Pa., has been engaged as soloist in the quartet at Old South Church, Morristown, N. J.; Mr. Waldo is to do some incidental solo work at a coming Friends of Music concert. Louise Beamon-Halfner, contralto, has been engaged as contralto soloist in the new quartet at the First Baptist Church, Troy, and has had many concert and club engagements in the capital city. Elizabeth Reohr, soprano, has been engaged as soloist at the Westminster Presbyterian Church, Albany, and recently sang a solo part in the concert of the Albany Woman's Choral Club concert, under the direction of Elmer Tidmarsh. Grace Beaumont, soprano, has been engaged as



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A. Y. CORNELL

soloist at Lansingburgh, M. E. Church, Troy, N. Y., and was soloist on a program given by the Woman's Club of Watervliet, N. Y. John C. Danurand, tenor, resigned his position as soloist at Trinity M. E. Church, Albany, to accept the tenor solo position in the quartet at the First Baptist Church, Troy, N. Y.; he has also been engaged as soloist in Temple Troy, New York.

Edith Whitaker Macalpine, soprano, has accepted the solo soprano position at Memorial Church, Springfield, Mass.; she has just returned from a series of successful concerts in Toronto, Hamilton, London, Ontario, Canada. Frederick Wade, tenor, has been engaged as soloist at Trinity M. E. Church, Springfield, Mass., and Harvey Lindslet, in a like capacity at the Church of The Comforter, Hartford, Conn. Berta Jobes, soprano, has been engaged as solo soprano in the choir of the Church of the Messiah, Brooklyn, George A. Wilson, organist and choir director. George Bernard, tenor, has been engaged for the responsible position of tenor soloist in St. Matthews P. E. Church, New York, Maurice Rumsey, organist. Vera Haas, soprano, has

The favored instruments of the temple are flutes or clarinets, trumpets, bagpipes, cymbals, and ever and always the drum. The drummer is the most important of the musicians for he it is who sets the rhythm. He is the conductor, and keeps time with his body which, when excited by the increased velocity of his tempo, seems to have convulsions as he jerks, sways, and otherwise moves his anatomy in forms of rhythm unknown to even a Negro jazz trappist!

The vocalists are trained in the tonal mysteries of the thirty-six ragas, and many raginis (the female musical mode) and to embellish and embroider their songs in an infinite number of styles not put down in any book. Their chief charm lies in the fact that they are extemporaneous . . . the quality of endurance, and variety of the song depending on the talent of the singer.

Their songs in the temple are devoted to stories of the gods and goddesses. The Vedic hymns, Upanishads, Bhagavat Gita, Mahabharata, Ramayana, etc., forming most of the sources as sacred books of the Hindus. The gods were the first patrons of music, and they are accredited with inventing, not only the Raga material, but also the various musical instruments.

An outstanding characteristic of an Indian musician is his ability to adhere to strict forms of rhythm; in this they are methodical and faithful to tempo. There are a great variety of drum-rhythms and cross rhythms whose intricacies would bewilder the player less gifted naturally with the talent for learning and interpreting these complex forms of musical expression. The "lure of the little drum" is a very real thing as I am sure you would agree if you had



DESERTED COUNTRY SHRINES TO SIVA

heard its throbbing beat pulsing through the moonlit night of old India, on the burning plains from the edge of a wild jungle, or in the snow-crowned fastnesses of the Himalaya Mountains. It seems to be the real language of these people . . . a language of immemorial antiquity, yet young with the eternal youth of the primitive and the natural.

been engaged as second soprano in the choir of The Madison Avenue Presbyterian Church, New York. Claire Lampman, contralto, soloist at the First Presbyterian Church, Hempstead, and Temple Israel, Jamaica, has been active in concert, having appeared for the Fortnightly Club (Rockville Center), Brooklyn Institute, Chapin Home, Jamaica, Central Y. M. C. A. (Westbury, L. I.); Miss Lampman is also making records for the Pathé and Vocalion companies.

Forrest Lamont, tenor of the Chicago Civic Opera Company, has had a very active season. Mr. Lamont appeared successfully in Parsifal and Walkure new roles, and received unanimous acclaim from the critics of Chicago, Boston, Washington and Pittsburgh. He also appeared successfully in Jewels of the Madonna with Raisa, Rigoletto with Gallucci, Lucia with Florence Macbeth, Pagliacci with Muzio, Butterfly with Mason, and several others of his repertory. Mr. Lamont's entire vocal work has been done with Mr. Cornell.

Charles Stuart West, baritone, who came from Savannah, Ga., to spend the winter in study with Mr. Cornell, has been engaged for the choir of the Church of the Resurrection. Genevieve Garrette, soprano, has been engaged to assist Adelaide Campbell, head of the vocal department, Hollins College, Va., and is to give a recital on March 27.

Keener Scores Again at Academy of Music

Following her appearance with the Apollo Club at its second concert of the season at the Academy of Music, Brooklyn, on February 20, the Brooklyn Daily Eagle commented as follows on Suzanne Keener's singing:

Suzanne Keener, soprano of the Metropolitan Opera Company, was the vocal soloist, and she scored an immediate triumph in her first number, the aria *Ahi Fors e Lui* from Verdi's *Traviata*. Miss Keener is one of the younger members of the Metropolitan, and her career lies before her. She negotiated the coloratura passages of the difficult aria with fine skill, but perhaps the most pleasing feature of her singing was the rare quality of her voice. Added to the purity of tone were an engaging presence and ability to act, and in both dramatic and lyric songs she put her soul into the music. Her lighter numbers included *Bobolink* and *Chicadee*, by her accompanist, Vito Carnavali, and responding to the applause with which this piece was received, she gracefully shook the hand of the composer. The *Nightingale* and the *Rose*, by Saint-Saens, and *There Are Fairies at the Bottom of Our Garden*, by Liza Lehmann, called forth two encores.

M. Witmark & Sons Sell Building

The music publishing firm of M. Witmark & Sons has sold the Witmark building, at 144-146 West 37th Street, which it has occupied for over twenty years. It is said that a splendid deal was consummated; it is also understood that, since the surrounding district has been bought by many big concerns of the garment trade, Witmarks have been approached numerous times during the last four years regarding a sale.

M. Witmark & Sons' new offices will be on the fifth and sixth floors of the new building at 1650 Broadway. This firm for years has maintained an up town office which handled its professional department. It is understood that the new quarters will be attractively equipped and every care taken for the convenience of patrons.

Bender to Sing Dichterliebe

Paul Bender, who will give his second song recital in Carnegie Hall on Tuesday evening, March 20, will include in his program two Handel numbers, a group of songs in English, *The Dichterliebe* by Schumann, and a miscellaneous group of songs in German.

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American Opinions

The verdict of Europe is right—
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Deems Taylor

She sang gorgeously—
New York Sun

She was superb—
Katherine Spaeth

Edvard Grieg said:

Mme. Cahier is the greatest artist I have heard in my long life, because she is able to do everything.

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Camille Saint-Saens said:

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METROPOLITAN PRESENTS LOHENGRIN FOR THE FIRST TIME THIS SEASON

Barbara Kemp and Michael Bohnen Heard for First Time Here in Roles of Elsa and the King—Harrold a Fine Lohengrin—Mona Lisa Repeated—Josef Hofmann Guest Soloist at Sunday Night Concert

ANIMA ALLEGRA, MARCH 5.

Monday evening, Anima Allegra had another joyous repetition and reception at the Metropolitan Opera House with the same cast as previously. Lucrezia Bori was again a dashing Consuelo, in fine voice and spirits, and Lauri-Volpi, a graceful and handsome Pedro, whose voice sounded agreeably sweet and clear. Mr. Tokaty's comical antics as Lucio and his luscious singing also left their mark on the audience. Moranzoni gave the score a fine, colorful reading, which added to the general pleasure of the performance.

MANON, MARCH 7.

Delightful Manon (Massenet's) made a melodious and picturesque evening for a large audience of eager listeners. This opera never will lose its popularity for it is full of tune, and of action, and it offers rare chances for a soprano and tenor to do lyrical singing and give romantic impersonations.

Manon was interpreted by Mme. Sabanieva, a Russian-Greek, and she looked attractive in the role and delivered it sympathetically, picturesquely, charmingly. Mario Chamlee did the Des Grieux with unction and effect. Others who contributed sparkling artistic services were Mmes. Dalossy, Anthony, and Telva, and Messrs. De Luca, Rothier, Bada, Picco, and Ananian. Hasselman's baton obtained a smooth and delicate orchestral reading.

LOHENGRIN, MARCH 8.

On Thursday evening, Lohengrin appeared on the Metropolitan stage for the first time this season. In addition, two of the principals, Barbara Kemp as Elsa, and Michael Bohnen as the King, appeared for the first time in these parts at the Metropolitan. Madame Kemp made a most appealing picture of Wagner's rather watery heroine, endowing her with life, though there is nothing in the part that calls upon Madame Kemp's dramatic talent to assert itself to the full. The scarecrow in the Wizard of Oz was nothing but a scarecrow until Fred Stone brought him to life, and it took Michael Bohnen to bring King Henry to life. Mr. Bohnen sang the part splendidly and—what seems almost impossible—actually acted it so that it was something more than an old gentleman with whiskers, sitting under a tree.

Orville Harrold sang Lohengrin. He was in fine voice and the same splendid artist that he always is. The clearness of his enunciation put to shame some of the native Germans in the cast. In fact, Mr. Harrold, though Ameri-

can through and through, is today the equal of any German tenor on the stage, and the superior of nearly all of them.

Julia Claussen appeared with the company for the first time this season and gave a vivid portrayal of the dusky Ortrud. Clarence Whitehill was the Telramund and Gustav Schuetzendorff the Herald. Both of these gentlemen were singing under handicaps. Mr. Whitehill just previous to the performance had received word of the death of his sister in the Middle West and left for her home immediately afterward, while Mr. Schuetzendorff's wife—Delia Reinhardt—had just undergone a second operation for ear trouble. Since coming to this country the unfortunate singer has been able to appear but once.

Mr. Bohnen, by the way, played the King in the first act without his royal helmet, due to the fact that Mr. Bohnen's head is an eight and a half with wig, and the Metropolitan wardrobe had never before encountered a king of that size.

CAVALLERIA RUSTICANA AND PAGLIACCI, MARCH 9.

Cavalleria Rusticana brought rich voiced Rosa Ponselle as the Santuzza, a role in which she is always interesting and most satisfactory, with Lauri-Volpi as Turiddu. The latter was heard to admirable advantage in this part and shared in the applause of the evening. Millo Picco was again the Alfio, Henriette Wakefield a good Lucia, and Floria Perini the Lola. Moranzoni gave the score a colorful reading.

A new Nedda in Queena Mario was heard in the Leoncavallo opera. Miss Mario was very successful, singing her music with charm of voice and making in appearance a most attractive picture to the eye. Salazar was commendable as Canio, and Danise a splendid Tonio. An ovation followed the famous prologue. Papi conducted.

MONA LISA, MARCH 10 (MATINEE).

The matinee performance on Saturday last at the Metropolitan was a repetition of Max Schilling's opera, Mona Lisa. After a second hearing, it is indelibly impressed on the minds of many who listened seriously that it is the splendid work of Barbara Kemp, who sings the title role, and Michael Bohnen, the new German baritone, who has created such a splendid impression on the audience of the Metropolitan, who are responsible for the success. Second of importance to this operatic novelty is the exceptionally fine libretto which is filled with dramatic intensity and a forceful plot (if you might call it) which is rarely noticed in the more modern operas.

Madame Peralta again gave a colorful and brilliant performance as Ginevra. The remaining members of the cast were the same as the first performance, with the exception of Rafaelo Diaz who sang in the place of George Meader, who was ill. The performance was excellent from every viewpoint and it seems the two principals were even in better voice then at the first performance, Madame Kemp and Mr. Bohnen being recalled after the first act many times. There was a slight hitch in the mechanics at the most tragic moment of the opera, causing the audience to laugh unnecessarily. As Mona Lisa slammed the door of the vault and delivered her tragic cry, she turned around only to realize that the door was wide open. After several efforts it finally closed.

IL TROVATORE, MARCH 10 (EVENING)

Il Trovatore drew a capacity audience Saturday night when the evening's honors were deservedly won by Frances Peralta as Leonora, Jeanne Gordon as Azucena, Morgan Kingston as Manrico, Danise as The Count, and Papi at the conductor's desk.

Peralta's interpretation of the soprano role was delightful and her various arias were sung with telling effect. As The Witch, Miss Gordon achieved another notable success. Kingston proved himself a capable actor as well as singer, and Danise as usual created an uproar of applause after his big aria in the second act. Grace Anthony was the Inez; Marteno, the Ferrando; Audisio, the Ruiz, and Reschiglian a gypsy. Papi conducted.

SUNDAY NIGHT CONCERT, MARCH 11.

Josef Hofmann was the bright and particular star of the seventeenth Sunday night concert at the Metropolitan, March 11. In fine fettle he gave the Rubinstein concerto in G major, playing with that splendid finesse which invariably characterizes his work. A group, consisting of the Funerailles of Liszt, the Chopin valse in D flat major and the Caprice Espagnole of Moszkowski, aroused such enthusiastic applause that for a time it looked as though the "positively no encore allowed" rule would have to be broken. Only when the orchestra had progressed well in the dances from Prince Igor, which followed, did the manifestation of approval for the artist cease. In this connection, it seemed strange to have a program in this temple of song in which only three out of nine numbers were vocal. But quality if not quantity characterized these three.

Cora Chase, soprano, sang the waltz song from Romeo and Juliet, scoring a thoroughly deserved success; Thalia Sabanieeva, soprano, delighted with her rendition of the polonaise from Mignon, and George Meader, tenor, was heard to advantage in a group consisting of Morgan and Standchen of Strauss and Bartlett's A Dream. Heinrich Warnke, cellist, played the Waldesruhe of Dvorak, a Chopin mazurka, the popular The Swan of Saint-Saëns and a minuet of his own. In addition to the accompaniments the Metropolitan Opera House orchestra, under the able direction of Giuseppe Bamboschek gave the overture to Massenet's Phedre, three numbers, intermezzo, Ratcliffe's Dream and prelude from Mascagni's Guglielmo Ratcliff and the aforementioned dances from Borodin's Prince Igor.

CARMELA CAFFARELLI

Coloratura Soprano

Wins Remarkable Recognition in Concert at Cleveland

"She has evidently been trained in an excellent school; the school of the 'bel canto.'"

—James H. Rogers, in the Plain Dealer.

Miss Caffarelli, who was capably supported at the piano by the well known Cleveland pianist, Mrs. H. D. Gifford, made an extremely favorable impression.

She was warmly and persistently applauded, and like her colleague of the evening, she was obliged to respond to many demands for extra numbers.

Her listed items were but two, the "Una Voce Poco Fa" from Rossini's "Barber of Seville" and the "Mad Scene" from Ambroise Thomas' "Hamlet." We liked her best in the latter. In both, however, she disclosed vocal accomplishments of praiseworthy caliber.

HER VOICE IS FLEXIBLE, OF APPEALING AND PLEASANT TEXTURE, OF CONSIDERABLE RANGE AND OF QUITE SUFFICIENT VOLUME. ALSO, SHE HAS EVIDENTLY BEEN TRAINED IN AN EXCELLENT SCHOOL; THE SCHOOL OF THE "BEL CANTO."

For her encore songs she chose light and attractive lyrics, which she sang with animation and expression.—Cleveland Plain Dealer.

Likewise also with Mme. Caffarelli, she obliged with a total of seven extra songs.

Both of her regular program items were such as to put any soprano to a test, but Rossini's colorful cadenza work in Una Voce Poco Fa from the "Barber of Seville" SEEMED MERE PLAY-WORK FOR HER FACILE VOCAL POWERS.

Unable to curb its enthusiasm the audience broke in with ill-timed applause, an ethical misdemeanor which was repeated several times during the evening. Mme. Caffarelli's rendition of Thomas' Mad Scene music from "Hamlet" was responsible for five song recalls. SHE HAS A VOICE OF UNUSUAL TIMBER AND PROVED IT WELL ADAPTED TO COLORATURA FLIGHTS.—Cleveland Times.



All who heard her for the first time must have been surprised and delighted at the natural and liquid BEAUTY OF HER VOICE, which ALSO SHOWS EXCEPTIONAL TRAINING. Another thing must have been noted; she seemed in absolute control of nerves (which usually show up on such an occasion) and made a most graceful and authentic concert appearance which must have gained her a triumph anywhere.

She set herself a difficult task in the numbers chosen. The first was the old warhorse, "Una Voce Poco Fa" by Rossini, which has been sung by all the great prima donnas of the world since it was written. It is an elaborately embroidered composition, fashioned not only to exhibit the coloratura rainbow of tone, but also to test the capability of one who attempts to sing it.

Madame Caffarelli gave it a telling rendition that brought a salvo of applause and the demand for two encores.

Her second selection was the Mad Scene from Thomas' "Hamlet," which was given, as was the first big number, WITH BEAUTY OF TONE AND IN A DRAMATIC MANNER THAT WAS DELIGHTFUL.—Cleveland News.

Schipa was assisted by Madame Carmela Caffarelli, who sang the difficult "Una Voce Poco Fa" from the Barber of Seville with RARE TECHNIC AND KEEN COLORATURA EFFECT.—Cleveland Press.

Miss Caffarelli is a pupil of Mme. Delia Valeri whose Studio is in New York, 381 West End Avenue

MME. VALERI WILL TEACH THIS COMING SUMMER AT THE MASTER SCHOOL OF THE AMERICAN CONSERVATORY OF MUSIC, 300 SOUTH WABASH AVENUE, CHICAGO, ILL.



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Frank La Forge.

THE AEOLIAN COMPANY

New York London Paris Madrid Sydney Melbourne

Leon Sametini a Great Master

It is seldom in the history of music that a great player becomes an equally great teacher. Most of the illustrious virtuosos among the violinists taught as well as played, but the names of Spohr, Paganini, Vieuxtemps, Wieniawski and of many others are remembered because their performances were of exceptional brilliancy and not because their pupils made triumphs such as theirs.

Among the few representatives of violin art in America who have disclosed genius for teaching as well as for virtuosity is Leon Sametini. It is scarcely necessary to bring to mind the triumphs which this distinguished artist gained in his concert tours in Europe, Australia, America, or other phenomenal successes which he achieved as soloist with the Chicago Symphony Orchestra, the Cincinnati Symphony Orchestra, etc. It is Sametini's experience as a concert artist that has been responsible, possibly, for the brilliance which has evoked so much enthusiasm for the performances of his pupils. Nor is it only as a trainer of concert artists



LEON SAMETINI

that Leon Sametini has won so much fame. His students occupy important positions as teachers in colleges, universities and musical institutions and not a few are highly valued members of the violin sections in symphony orchestras.

It is not only in America that students of Mr. Sametini at the Chicago Musical College have been acclaimed by the public. In Europe, Gilbert Ross, Rudolph Reiners, Sylvia Lent, Ilse Niemack—all former members of his class in the Chicago institution—have been extraordinarily successful. "Her tone," said the Hamburg Nachrichten, speaking of Ilse Niemack, "is admirable for its beauty and sonority, and her technic has the certainty of virtuosity." In America the critics have been warm in their commendation of the master's artists. Of the recent recital in New York of Evelyn Levin, who studied for five years with Sametini, the New York Telegraph said: "Miss Levin's playing commanded the respectful admiration of her hearers, and there

is cause for wonder and praise for the nobility of tone, the thorough authority and the polished technic which this unusual artist now has at easy command." Nor have the reviewers been less eulogious in Chicago. When Ralph Michaelis, another of Sametini's artist-students, gave his recital recently in the Playhouse, Herman Devries of the American said of his playing: "Let us say at once that Ralph Michaelis is a singer-violinist. He phrases with the polish, refinement and classic sobriety of the finished vocalist. The tone is particularly warm and winning." R. D.

HEIFETZ AND SCHIPA HONORED IN HAVANA

Havana, Cuba, February 28.—Jascha Heifetz gave three concerts under the direction of the Pro-Arte Musical Society at the National Theater during the first week of February. His success was stupendous—in fact unequaled here.

Tito Schipa also gave three recitals with unusual success under the above named Society and at the same theater.

The first concert given by Geraldine Farrar, with the assistance of Messrs. Weldon, Malkin and Gotthelf, proved a fiasco, much to the surprise of her many admirers here. Her second concert was a success.

Arthur Rubinstein failed to satisfy the Cuban public this time.

RACHMANINOFF BEATS THE COLD.

Rachmaninoff gave two concerts at the National Theater under the Pro-Arte Musical Society with enormous success, in spite of the intense heat at that time. This was just the contrary of what happened with Paderewski, in 1915, who was unable to give his third concert owing to a sudden fall in the temperature.

Musical-Tea at Mustarde Studios

A musicale-tea was given at the Metropolitan Opera House studios of Herbert Mustarde, vocal teacher, on Thursday afternoon, March 8. Joy Sweet sang He Truly Loved Me So (Tchaikowsky) and The Sacred Fire (Russell), revealing a contralto voice of beautiful quality. She interprets with feeling and has excellent diction. Miss Sweet recently returned from Raleigh, N. C., where she gave a concert for the Kiwanis Club. Nina Cook, who has a clear soprano voice, was heard in two numbers—I Hear a Thrush at Eve (Cadman) and The Yellow Haired Chrysanthemum. She also has admirable diction. Mr. Mustarde gave pleasure in a group of songs including Winter (Salter) and Edouard, a Scotch song, which he portrayed with vivid dramatic expression. Mr. Mustarde is the organist and director of the choir at the Mt. Morris Baptist Church. Helen Hadley and Marguerite Ray were the accompanists.

Among the guests were Miss Eberhardt, daughter of Nelle Richmond Eberhardt, who writes lyrics for Charles Wakefield Cadman, and Pierre V. R. Key.

Friends of Music to Give Schubert Mass

For their sixth and last concert of the season in Town Hall, Sunday, March 25, the Friends of Music will give a performance of Schubert's Mass in E flat. This mass is the last of the six Latin Masses which Schubert wrote.

Besides the chorus of eighty, there will be five soloists—Mesdames Sundelius and Telva, and Messrs. Meader, Bloch and Schlegel.

Dorothy Gordon to Make Debut

At Town Hall, Wednesday evening, March 28, Dorothy Gordon, soprano, will give her debut recital. Her program includes songs by Gluck, Fauré, Debussy, and others. Frank Bibb will preside at the piano.

An Interesting Old Telegram

Percy Rector Stephens recently found among his late father's effects a telegram written twenty-six years ago. The telegram was sent to Colonel Henry Stephens by his young son, Percy Stephens, and announces his winning of



Photo by Edwin F. Townsend.

PERCY RECTOR STEPHENS

a scholarship to the National Conservatory in which Dvorak, Joseffy and Capoul were judges. There were three hundred and sixty-five applicants, representing over thirty states. The contest was in voice and musicianship. Two scholarships were given, the young Percy Stephens receiving the first one with a grade of AA, and the second one being given to a contralto from Texas. The young Stephens was so delighted over his good fortune that he immediately telegraphed his father in Chicago. The telegram recently was found among the effects of the late Colonel Henry Stephens, where it had been carefully treasured for twenty-six years. Those days of the young student's life were not over-supplied with funds, as the message was sent collect. Perhaps it is still being done!

Rose Florence Busy

Rose Florence, between concerts on the Coast, is finding time to devote to teaching, and she reports that she has some excellent voices and talent. Miss Florence recently sang at a tea given in her honor by Mrs. Slebinger in St. Francis Wood. In April she will sing at the Century Club and is planning a San Francisco recital in the fall.

Leginska to Be St. Louis Symphony Soloist

Ethel Leginska has been engaged as soloist with the St. Louis Symphony Orchestra next season. The exact date of her performance has not been determined, but it will be before the first of the year as the English pianist will concertize in Europe again after that date.



ELSA ALSEN

"She sings and acts with such passion and power that one has to go back to the famous Bruennhildes of last century to find a parallel."

Said Wm. Humiston in full in the Brooklyn Eagle:

The performance of Goetterdaemmerung at the Manhattan Opera House Saturday night, the final one of the evening "Ring" cycle, was a particularly inspired and inspiring production of this stupendous music-drama. For this the evening's representative of the role of Bruennhilde, Mme. Elsa Alsen, was largely responsible. She sings and acts with such passion and power that one has to go back to the famous Bruennhildes of last century to find a parallel. The love duet with Siegfried in the prologue, the scene with Waltraute, where Bruennhilde refuses to give up the token of Siegfried's love, and the immediately following scene of the betrayal, the harrowing incidents of the second act, and the final "immolation"—all these were on such a high level of artistic attainment that Saturday night's "Dusk of the Gods" ranks with the greatest performances New York has ever seen.

WHERE THEY ARE TO BE

From March 15 to March 29

- Alda, Frances:**
Lindsborg, Kan., Mar. 25.
- Bonelli, Richard:**
San Francisco, Cal., Mar. 15-17.
Portland, Ore., Mar. 19-24.
Seattle, Wash., Mar. 26-29.
- Calvé, Emma:**
Brooklyn, N. Y., Mar. 16.
Rochester, N. Y., Mar. 21.
- Casella, Alfredo:**
Boston, Mass., Mar. 17.
Washington, D. C., Mar. 20.
Chicago, Ill., Mar. 23-24.
- City Symphony:**
East Orange, N. J., Mar. 15.
- Cortot, Alfred:**
Prescott, Ariz., Mar. 16.
Los Angeles, Cal., Mar. 20.
Palo Alto, Cal., Mar. 22.
San Francisco, Cal., Mar. 25.
Reno, Nev., Mar. 28.
- Dilling, Mildred:**
Myerstown, Pa., Mar. 15.
New Britain, Conn., Mar. 23.
- Flonzaley Quartet:**
Pittsburgh, Pa., Mar. 16.
Indianapolis, Ind., Mar. 18.
Charleston, Ill., Mar. 19.
Joplin, Mo., Mar. 21.
Des Moines, Ia., Mar. 23.
Denver, Colo., Mar. 26.
Boulder, Colo., Mar. 27.
- Hempel, Frieda:**
Troy, N. Y., Mar. 15.
Schenectady, N. Y., Mar. 16.
Providence, R. I., Mar. 18.
Buffalo, N. Y., Mar. 22.
Geneva, N. Y., Mar. 23.
- Hinshaw's Cosi Fan Tutti Company:**
Denver, Colo., Mar. 15.
Cheyenne, Wyo., Mar. 16.
Casper, Wyo., Mar. 17.
Great Falls, Mont., Mar. 19.
Butte, Mont., Mar. 20.
Missoula, Mont., Mar. 21.
Moscow, Idaho, Mar. 22.
Pullman, Wash., Mar. 23.
Portland, Ore., Mar. 26.
Seattle, Wash., Mar. 27.
Tacoma, Wash., Mar. 28.
Wenatchee, Wash., Mar. 29.
- Hinshaw's Cox and Box Co.:**
Fond du Lac, Wis., Mar. 15.
Hibbing, Minn., Mar. 17.
Breckenridge, Minn., Mar. 19.
St. Cloud, Minn., Mar. 20.
Forest City, Iowa, Mar. 21.
Springfield, S. D., Mar. 24.
Douglas, Wyo., Mar. 26.
Casper, Wyo., Mar. 27.
Salt Creek, Wyo., Mar. 28.
Thermopolis, Wyo., Mar. 29.
- Hutcheson, Ernest:**
Springfield, Mass., Mar. 20.
- Jeritza, Maria:**
Grand Rapids, Mich., Mar. 16.
Chicago, Ill., Mar. 18.
Buffalo, N. Y., Mar. 20.
Cincinnati, Ohio, Mar. 23.
Cleveland, Ohio, Mar. 25.
Nashville, Tenn., Mar. 29.
- Johnston, Norman:**
Selinsgrove, Pa., Mar. 16.
- Konecny, Josef:**
Sulphur, Okla., Mar. 15.
Guthrie, Okla., Mar. 19.
Cushing, Okla., Mar. 21.
Ponca City, Okla., Mar. 23.
Blackwell, Okla., Mar. 26.
El Reno, Okla., Mar. 28.
Clinton, Okla., Mar. 29.
- Kouns, Nellie:**
London, England, Mar. 15.
- Kouns, Sara:**
London, England, Mar. 15.
- Langston, Marie Stone:**
Carlisle, Pa., Mar. 15.
Lebanon, Pa., Mar. 15.
Bethlehem, Pa., Mar. 17.
Bridgeton, N. J., Mar. 21.
- Leginska, Ethel:**
Brooklyn, N. Y., Mar. 19.
- Letz Quartet:**
Philadelphia, Pa., Mar. 18.
- Levitzi, Mischa:**
San Jose, Cal., Mar. 15-17.
Seattle, Wash., Mar. 19.
Portland, Ore., Mar. 21.
Vancouver, B. C., Mar. 23.
- Loring, Harold:**
Dubuque, Iowa, Mar. 15.
East Dubuque, Iowa, Mar. 16.
Cedar Falls, Iowa, Mar. 19.
Waterloo, Iowa, Mar. 20.
Cedar Rapids, Iowa, Mar. 21.
Chicago, Ill., Mar. 29.
- Maier, Guy:**
Fort Dodge, Ia., Mar. 16.
Minneapolis, Minn., Mar. 19.
Boston, Mass., Mar. 24.
Leominster, Mass., Mar. 26.
- Middleton, Arthur:**
Myerstown, Pa., Mar. 15.
- Münz, Mieczyslaw:**
Ithaca, N. Y., Mar. 15.
- New York String Quartet:**
Delaware, Ohio, Mar. 15.
- Nielsen, Alice:**
Lowell, Mass., Mar. 27.
- Novaes, Guiomar:**
Chicago, Ill., Mar. 25.
- Pattison, Lee:**
Fort Dodge, Iowa, Mar. 16.
Minneapolis, Minn., Mar. 22-24.
Boston, Mass., Mar. 24.
Leominster, Mass., Mar. 26.
- Peralta, Frances:**
Boston, Mass., Mar. 18.
- Powell, John:**
Kansas City, Mo., Mar. 23.
Fort Worth, Texas, Mar. 26.
- Ringling, Robert:**
Portland, Ore., Mar. 19.
Seattle, Wash., Mar. 26.
- Rubinstein, Erna:**
Cincinnati, Ohio, Mar. 23-24.
- Russian Opera Company:**
Chicago, Ill., Mar. 15-17.
Detroit, Mich., Mar. 19-21.
Toledo, Ohio, Mar. 22-24.
- St. Denis, Ruth:**
Green Bay, Wis., Mar. 15.
Eau Claire, Wis., Mar. 16.
Wausau, Wis., Mar. 17.
St. Paul, Minn., Mar. 18-21.
Minneapolis, Minn., Mar. 22-24.
Des Moines, Iowa, Mar. 26.
Marshalltown, Iowa, Mar. 27.
Cedar Rapids, Iowa, Mar. 28.
Waterloo, Iowa, Mar. 29.
- Salvi, Alberto:**
Fort Worth, Texas, Mar. 22.
- Samaroff, Olga:**
Athens, Ga., Mar. 15.
- San Carlo Opera Company:**
San Francisco, Cal., Mar. 15-17.
Portland, Ore., Mar. 19-24.
Seattle, Wash., Mar. 26-29.
- Schipa, Tito:**
Albany, N. Y., Mar. 19.
- Seibert, Henry F.:**
Wilmington, Del., Mar. 25.
- Shawn, Ted:**
Green Bay, Wis., Mar. 15.
Eau Claire, Wis., Mar. 16.
Wausau, Wis., Mar. 17.
St. Paul, Minn., Mar. 18-21.
Minneapolis, Minn., Mar. 22-24.
Des Moines, Iowa, Mar. 26.
Marshalltown, Iowa, Mar. 27.
Cedar Rapids, Iowa, Mar. 28.
Waterloo, Iowa, Mar. 29.
- Smith, Ethelynde:**
Milwaukee, Wis., Mar. 15-16.
Gettysburg, Pa., Mar. 19.
Hanover, Pa., Mar. 20.
- Stanley, Helen:**
Minneapolis, Minn., Mar. 22-23.
Denver, Colo., Mar. 26.
- Thibaud, Jacques:**
Palo Alto, Cal., Mar. 22.
- Tiffany, Marie:**
Canton, Ohio, Mar. 15.
- Ware, Harriet:**
Chambersburg, Pa., Mar. 17.
Newark, N. J., Mar. 20.

Hans Kindler "One of the Great Cellists"

It matters not whether Hans Kindler appears in recital, concert, or as soloist with orchestra, the critics always praise him highly for his art. One of his recent appearances as soloist was with the Philharmonic Society of Philadelphia, of which Josef Pasternack is the efficient director, and the following day the Philadelphia Bulletin and Inquirer reviewed his performance in part as follows:

Hans Kindler played the Lalo concerto for cello in D minor and employing all his wonderful art he entranced his audience, for there are few compositions in which the solo instrument stands out so prominently as it does in this one, or in which there are so many melodic passages.—Inquirer.

Undoubtedly he is one of the great cellists on the concert stage today. His vehicle was Lalo's D minor concerto in three movements. It is heavily scored, for a cello concerto, and demands masterly playing if its difficulties are not to become apparent. Kindler brought to it a velvet tone that swelled imperceptibly to thunderous proportions or dwindled to gossamer lightness. Against the moving, ever changing background of flute or bass or trumpet his playing was outlined clearly.—Bulletin.

Kathryn Meisle's Automobile Stolen

A Chandler car owned by Kathryn Meisle, the contralto, was taken from the garage of her home in Philadelphia early one morning last week. The bandits, for that is what they turned out to be, had stolen a Buick car in Allentown and as they landed in front of the prima donna's home they found their gas had given out. Leaving the Buick car in the street they broke into the Meisle garage. Later in the day the two men were captured holding up a car on the Girard Avenue bridge. Miss Meisle's car was badly damaged but as it was fully insured no real trouble was caused save the inconvenience of appearing in court against the robbers.

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NEW YORK CONCERTS

MONDAY, MARCH 5

SYLVIA LENT

A charming young violinist gave a fine program at Aeolian Hall Monday afternoon. Sylvia Lent, a Washington girl, has studied with noted teachers, including Auer and Kreisler, and she has recently returned from a season in Germany, where she appeared frequently in recital with great success. Therefore much was expected of this young artist and she did not disappoint her audience which filled the hall. To begin with, Miss Lent has a very beautiful instrument, from which she draws a tone of appealing sweetness. She plays with fine musical feeling and expression and with refined taste. Pure intonation, firm bowing and a facile technic are combined with artistic interpretations. The opening number, an Auer arrangement of the Vitali chaconne, was rendered with a broad tone and vigor of style. But of the larger numbers she was at her best in the Scotch Fantasy by Max Bruch. This she performed with understanding, excellent phrasing, and an especially smooth and singing tone in the adagio cantabile. Two groups of smaller numbers consisted of Chanson Louis XIII et Pavane, Couperin-Kreisler; Praeludium and Allegro, Pugnani-Kreisler; two of Cecil Burleigh's compositions—Fairy Sailing and Hills; Habanera, Sarasate; Nocturne in D, Chopin-Wilhelmj, and Polonaise in A, Vieuxtemps.

Particularly lovely was her rendition of the Chanson Louis XIII et Pavane. Fairy Sailing also made a special appeal, having to be repeated. Repose and an excellent feeling for rhythm was revealed in all the numbers Miss Lent played, and in contrast to the delicacy shown in preceding numbers the closing Vieuxtemps polonaise was performed with brilliancy and yet finesse of style.

The audience was very enthusiastic and recalled Miss Lent many times. Several encores were given. Flowers in profusion were heaped upon the stage and upon the piano, making a lovely background for this young artist. Excellent accompaniments were played by Andre Benoist.

The Tribune noted that "she had technic, confidence and a tone which, at its best, was remarkably strong, full and smooth." The American spoke of her "engaging qualities of interpretation," and the Evening World commented thus: "A graceful figure Miss Lent made on the stage and her playing became the picture. Her talent is above the average. Her tone is mellow and agreeable; her intonation secure in both slow and rapid passages; her technic well along, her playing incisive, clean cut and arresting. The Bruch Scotch Fantasy was well planned and disclosed the soloist's musical feeling and grasp."

AMERICAN FIELD SERVICE FELLOWSHIP BENEFIT

The benefit concert, given in Carnegie Hall on Monday evening, was given for the American Field Service Fellowship by the French-American Musical Society. The program consisted of many varied selections and the artists are familiar to all concert goers. The first number was a Saint-Saëns Septuor for trumpet, strings and piano. Robert Schmitz was the pianist, assisted by Messrs. Mager, Tintot, Johnson, Sharrow, and Kefer, the personnel of the French-American String Quartet. The second number was Charles Griffes' two sketches based on Indian themes, rendered by the French String Quartet; this number was the most effective of all. The musicians played brilliantly—with the proper nuance and color which the charming music requires. The first soloist was Leon Rothier, who sang Saint-Saëns' Le Pas d'armes de Roi Jean, with consummate artistry, causing the audience to insist on an encore.

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"The pianist was as perfect as the finest art could desire." *Le Roy Campbell in Warren Times*. (In concert with May Peterson of the Metropolitan Opera.)

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The fourth number consisted of two selections for two pianos, with Alfredo Casella and E. Robert Schmitz at the piano. The second was a fox-trot which had its first American hearing. Both numbers are by Mr. Casella. Pupazzetti was exceedingly droll, nicely worked out and brilliantly played by the two pianists, and the interest aroused in the second selection was due no doubt to the fact that a musician of Mr. Casella's reputation writing a fox trot was ambitious, to say the least, if not wholly successful. It sounded like a conglomeration of notes and was totally unlike the familiar fox-trot of today. Possibly with keen sense of humor, Mr. Casella has set down what he hears from our various dance orchestras. Both artists were roundly applauded. This was followed by the Salzedo Harp Trio playing Mr. Salzedo's arrangement of Bach's sixth French suite. The number was encored by Mr. Salzedo's arrangement of the Volga Boat Song, which indeed was effective.

The sixth group introduced Mme. Eva Gauthier who sang three songs by American composers—Waikiki, Griffes; The Little Shepherd Song, Watts, and Leila, Crist. Mme. Gauthier seemed to be in unusually good voice.

The French-American String Quartet, and Messrs. Salzedo, Possell and Grisez gave a splendid reading of Revel's Introduction and Allegro for harp, flute, clarinet and string quartet. The program closed with Messrs. Casella and Schmitz playing Chabrier's Espana.

The audience was hardly as large as one would have expected with the excellent program offered by the assembled artists, though it is understood a substantial amount was realized to go towards this very worthy cause.

ISIDOR GREENBERG

Isidor Greenberg, young Rumanian violinist, pupil of Leopold Auer, gave a recital at The Town Hall on Monday evening, before a large audience. His program included Vivaldi's concerto in G minor, Wilhelmj's arrangement of Walther's Prelied from Die Meistersinger (Wagner), Chopin's Nocturne in E flat, and Wieniawski's Second Polonaise Brillante. Lalo's Symphony Espagnole, the second number on the program, stood out as a particularly fine piece of work as Mr. Greenberg played it, with warmth and spirit, showing genuine musicianly understanding of the music. He is an impressive artist, well poised and utterly lacking in consciousness of self. His renditions were characterized by an excellent technic and splendid tonal value, colorful and sincere. The audience was enthusiastic and rewarded his every effort with a round of insistent applause. Harry Gilbert accompanied him at the piano.

WARNER MASON HAWKINS

Warner Mason Hawkins, well known pedagogue and pianist, appeared in recital at Aeolian Hall, Monday evening. His program included many popular selections, among which appeared Cyril Scott's Garden of Soul Sympathy, John Ireland's Ragamuffin, Debussy's Bells Through the Leaves, and Humoresque by Grieg. The Ballade by the latter composer met with such success that the pianist was forced to encore it. Other numbers by Bach, Schumann, Liszt and Chopin were introduced.

Mr. Hawkins is a thorough musician, which fact he proved by his undeniable familiarity with the various works. His innate appreciation of technical values, together with the fine feeling and splendid tonal shading his playing portrayed, bespoke the true artist. His audience could not but enthuse over the admirable performance he offered, and responded to each rendition with well merited and appreciative applause.

The newspapers were exceedingly cordial in their notices. Said the New York American: "His brilliant technic and remarkable ability to secure a variety of tone color were outstanding features of his performance." The Tribune thought, "Mr. Hawkins' performance was that of a sound, conservative musician with a knowledge of his numbers, and technical thoroughness and fluency."

TUESDAY, MARCH 6

WILHELM BACHAUS

A piano recital announced as one in C sharp minor might sound to some like a doleful and monotonous affair. But the one presented by Bachaus at Town Hall, Tuesday

evening, his third recital here this season, was far from being that. He held the rapt attention of his hearers from start to finish, and still they clamored for more. His printed program consisted of the famous Rachmaninoff prelude, the Beethoven sonata "quasi una fantasia," op. 27, No. 2 (Moonlight), Schumann's Etudes Symphoniques, a Chopin group—two etudes, a prelude, nocturne, mazurka, fantasy impromptu and scherzo—and Liszt's twelfth Hungarian rhapsody.

The amazing digital dexterity, resiliency and power of this artist make of the most difficult technical things apparently child's play. Yet this does not lead him to any habits of carelessness, nor does it cause him to lose or overlook the poetic sentiment or the delicacy of touch and mood. Even in bravura passages, it is not mere display. The first movement of the Beethoven sonata was played with the utmost smoothness and a warm tone. In the final movement his crescendos and decrescendos and his sudden accents were very effective. His virtuosity was at its height in the Schumann Etudes Symphoniques, superbly rendered. Chopin is a rare treat heard as this genius plays his things—straightforward playing, without sentimentality, but with sentiment! Rich tones, varied nuances and regard for the composer's intentions, still with individuality of expression in his interpretations—these mark all his work. A brilliant execution of the Liszt rhapsody concluded the list. The scintillating cadenzas and a powerful climax brought great applause and cheers.

As usual at a Bachaus recital, the audience made no move to go but stayed for the "second" program, which was of an intimate nature, since Bachaus graciously responded to requests from the house for certain numbers called out from the floor and the gallery. Lights were turned out, the piano closed and the piano bench carried off the stage before the audience would leave, and then reluctantly. Among the encores were Schubert's C sharp minor Moment Musical, a Liszt D flat etude, a Chopin etude in A minor, the Schulz-Evler arrangement of the Blue Danube waltzes, the Brahms waltz in A flat and the C minor (Revolutionary) etude of Chopin.

The Tribune stated that "his performance was one of rich hues, while he rose to exceptional heights in his forcible, fiery playing of the Schumann number." "He was in excellent form," commented the Herald, "and again displayed a masterly style and a superb control of his instrument." The Evening Mail discovered that "Even the lucky ones possessing 'absolute pitch' found nothing monotonous in Bachaus' recital last night in the one key. Corot, Whistler and Turner may all three use one palette, but with what different results! . . . In the symphonic studies of Schumann he displayed once more his possession of that infinite variety of differentiation that marks the true artist. Bachaus may play in any tonality he likes, or in all of them, so long as he retains these qualities and combines them with his massive breadth of conception."

EMMA PATTEN HOYT

On Tuesday afternoon a large audience gathered at Aeolian Hall to hear Emma Patten Hoyt, soprano, in her first New York song recital. Miss Hoyt is possessed of a resonant voice of good quality, and her interpretations of the various selections showed careful schooling. The program began with a group of songs by Handel, Gretry, Bach and Loewe. Her rendering of Canzonetta, by the last named composer, brought forth such enthusiastic applause from the appreciative listeners that she was forced to repeat it. Special mention must also be made of her skillful handling of Saint-Saëns' L'Attente and Shaw's Song of the Palanquin Bearers. Other numbers offered were the Scythe Song (Hardy), April (St. Leger), Serenade (Tschaiakowsky), and others by Roussel, Moret, Gretchaninoff, and Bantock.

The World said of her: "She displayed a clever sense of voice management and some skillful phrasing. There was particular brilliancy in her singing of Saint-Saëns' L'Attente." The American declared: "Miss Hoyt is a skilled soprano, whose assurance is reinforced by capability. She sang old songs in French with understanding of mood and style." The Times thought "Shaw's Song of the Palanquin Bearers served to reveal a voice of pleasing qualities and of broad capabilities." While the Herald praised her because "She has a good voice, which when delivered freely discloses plenty of volume and resonance."

RUTH POSSELT

The reason for bringing this remarkable little virtuoso before the public is said to be: first, to demonstrate that there is genuine musical talent among American children; second, to give music lovers a chance to hear a child whose whole future may depend upon this opportunity, and whose talent may interest someone in lending a helpful hand towards furthering her musical education in the future. The first is certainly amply proved by this recital. No foreign-born child or child of foreign parentage ever showed more genuine gifts than this little Massachusetts girl who comes from old American stock. As to the second, no one can foretell what may happen, for those who have money to give have strange ways of selecting those to whom it shall be given.

Little Ruth Posselt has been very well taught by her father and the Ondrick School. She possesses real technical facility that enables her to play fluently and easily works from the standard repertory, and she plays without exaggeration and with surprisingly good taste. Her program was a Chaconne by Vitali, Wieniawski's D minor concerto, Franko's arrangement of Rimsky-Korsakoff's Hymn to the Sun, Sarasate's Spanish Dance, No. 1, and a Fantasia of Russian themes by Wieniawski. If this child is allowed to develop

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properly she ought to become one of the greatest woman violinists of her time.

HELEN STANLEY AND THE FLONZALEYS

The production of a manuscript work by Rosario Scalero added unusual interest to the third subscription concert of the Flonzaley Quartet, given at Aeolian Hall, March 6. This quintet for voice and string quartet, written especially for the Flonzaleys and Helen Stanley (who sang the voice part at the concert), is said to be the first attempt to use the voice as an ensemble instrument in any extended form. It is called *La Pioggia Nel Pineto* (Rain in the Pine Woods) and the text is from Alcione, the third book of the *Laudi* by Gabriele D'Annunzio. This Italian Oscar Wilde has constructed cantos into which words of vibrating color and bewitching shapes are laid like mosaics, in rhythmic patterns almost intoxicating in effect. It is the direct utterance of unabashed, ecstatic passion pervaded with the fresh, scented air of the pine sanctuary and the sounds of chirping insects and pattering rain which hem in the poet and his beloved like a curtain.

Choosing the string quartet and the voice for a medium to project this mood was a happy thought. It is unfortunate that Mr. Scalero lost the intimate spirit of chamber music so apposite in this instance and used an operatic idiom more appropriate to Tristan and Isolde. Moreover he might have learned how to weave the voice part into the harmonic fabric from just that Wagnerian opus had he been less sure of his originality in conceiving this combination. It was announced that the work is a wonderfully accurate reproduction of nature; with that this writer is inclined to disagree. In spite of the perfect imitation of the rain dripping on leaves, which served as an introduction and link between the four parts, and the insinuation of the cicada chirp in the second section, the portrayal was entirely of the mood and spirit of the picture. What Mr. Scalero did was to incorporate his reactions from the poetry into the score, thus creating absolute music. Perhaps his Italian temperament has been chilled by American environment, for the music lacked both the fervor inherent in the text and the breathless quality of silent introspection of the dream that "yesterday was yours, and is mine today, O Ermione." It had, however, masterly contrapuntal maneuvering and melodic lines falling about like leaves in Valambrosa, and with quite as aimless effect.

Miss Stanley's voice was so well handled and her feeling for ensemble so excellent that one quite forgot her personality. She rendered her difficult passages with assurance and interpretive potentiality. The flawless quality of work characteristic of the Flonzaleys was marked in this number and the preceding Beethoven quartet in F major and Tschai-kowsky quartet written around the popular *andante cantabile*. It was a well balanced program interpreted in a way that defies criticism or comment and was enjoyed by an unusually attentive audience.

CITY SYMPHONY: ANTON BILOTTI SOLOIST

The City Symphony Orchestra, together with Anton Bilotti, pianist, who made his first appearance here with this organization, gave an extremely creditable performance on Tuesday afternoon, at the Town Hall. Dirk Foch, who has offered several other such concerts this season, again conducted with customary understanding and skill. Schubert's B minor symphony, No. 8, comprised the introductory number, followed by Debussy's *Prelude to the Afternoon of a Faun*. Jacobi's *Symphonic Prelude*, from Keat's poem, *The Eve of St. Agnes*, completed the program.

Mr. Bilotti displayed the warmth and vigor that classifies his musicianship, combined with careful restraint and smoothness of style in the quieter passages. He is an artist of reputed worth, technically and temperamentally, and his finished rendition of Grieg's A minor concerto for piano and orchestra served to enhance the approbation of his appreciative following.

WEDNESDAY, MARCH 7

JOSEPHINE HOUSTON

Josephine Houston, soprano, gave a song recital in Aeolian Hall on the afternoon of March 7 before a good-sized audience. She is a very charming young artist and displayed a sincerity of purpose in everything she did. Her voice is well placed, and with further study and experience she undoubtedly will win recognition in the concert field. Her program was an ambitious one, including as it did florid arias such as *Lo, Here the Gentle Lark*, Bishop; *Caro Nome*, from *Rigoletto*; *Charmant oiseau*, from *Pearl of Brazil*; Shakespeare settings, and French and German songs. Miss Houston concluded her program with a stirring rendition of *Dixie*, which she gave as an encore. There were many floral tributes for the young singer and her audience was cordial. Miss Houston had the very capable assistance of August King-Smith at the piano (she programmed his *Wood Song*) and Arthur Lora played flute obligatos.

In reviewing Miss Houston's recital the critic of the Times stated: "She gave *Le Papillon*, by Fourdrain, and other French songs, with an easy flow of melody and with good musical taste." Grena Bennett, in the American, said: "Her management of the embellished passages (in the florid arias) was commendable and her quality not without charm. She gave evident pleasure in suave melodies by composers of the old school and in selections by Sullivan, Chaminade, Brahms, King-Smith and Fox." In the opinion of the critic of the Mail, "It was in the opening Shakespeare songs of simple repose and quiet intentions that her bird-like voice showed to best advantage." "Her evident sincerity and modesty were pleasing," was the concluding comment in the Herald review.

AMERICAN MUSIC GUILD

A splendid concert of the American Music Guild at Town Hall before a large audience on the evening of March 7. On the program was a sonata by John Powell played by the composer and the indefatigable Albert Stoessel who rises to every occasion and presents American works with loving enthusiasm. This is a beautiful sonata in Powell's well known and appealing manner in which Negro and Anglo-Saxon idioms mingle. It is a little too long, or seemed so at this first hearing, and the violin part was not at all times most happily written, but these are details that

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"Emil Telmanyi can play the violin so well that even a jaded critic is stimulated, refreshed, thoroughly satisfied and forgetful of the flight of time."—*Chicago American*.

"Telmanyi is one of the very best. A player of mettle, dash, and verve."—*Philadelphia Public Ledger*.

"If Kreisler is to have a successor, why not this young Hungarian? He has the fire and imagination of his race, a noble style, technical facility second to none and the modest personality of an artist. His tone is large and true."—*Pittsburgh Dispatch*.

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detract little from the sterling worth of the work. Even the art of Eva Gauthier assisted by Frederic Persson was insufficient to make the four songs of Alexander Steinert or the three songs of Clifford Vaughn seem interesting—songs in which the voice part plays the role of a vague obligato to a wandering piano improvisation. Nor was much more to be said for the encore, a song by Lois Mills.

Five violin pieces by Samuel Gardner were played by the composer assisted by Miss Barnard, and several well-deserved encores were insisted upon. Mr. Gardner's music proved to be a great success, which only goes to show that the public still loves sane melody. Mr. Gardner's idiom is, strangely enough, American, not only in pieces like his famous Canebrake, where he evidently intends to follow the Negro idiom (and falls into the Scotch in the second subject) but in everything he does. So much for heredity! He was born in Russia and educated in New York.

The program terminated with Ornstein's sonata for two pianos, played by the composer and Ethel Leginska, an interesting and powerful work. Very advanced it is, of course, and full of dissonance, but direct in its development, built upon themes that one recognizes as themes, and not overloaded with meaningless modulations. In this matter Ornstein differs from most of the futurists, for the great mass of futuristic music has no recognizable themes and disassociates itself entirely from any appreciable tonality, or basic harmonic flow, if that term is preferred. The result is that Ornstein's music has not that detached character of so much modernism, and that he builds real climaxes. The sonata is too long, much too long, for in so complex a score the mind becomes tired (and the nerves too.) But too much of a good thing is better than none at all.

This ends the season of the American Music Guild, which has done excellent work and deserves every encouragement. American composers are invited to submit compositions to the Guild for possible use at future concerts.

THURSDAY, MARCH 8

FRANCESCA MARNI

Francesca Marni, soprano, attracted a large audience to her song recital in Aeolian Hall on Thursday evening. Her program was made up of four groups comprising numbers by Orlandini, Pergolesi, Gluck, Schubert, Sinding, Brahms, Georges, Gretchaninoff, Gurileff, Moniuschko, Carbonaro, Braun, Hageman, Curran and Silberta.

Mme. Marni's renditions were unusually appealing both as to tonal delivery and interpretation. Her voice is one of great beauty, pure and mellow, and her singing reveals intelligence. Her first group was devoted to Italian songs, which was followed by a German group. Group three contained French and Russian songs, the latter by Gretchaninoff, Gurileff and Moniuschko being sung in Russian and repeated. The closing group comprised songs by American composers. Of this group Gerard Carbonara's Calm (dedicated to Mme. Marni) and Rhea Silberta's Yohzeit won the greatest admiration. Frank Braun was accompanist.

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Mme. Marni, who has studied with Samuel Margolis for a number of years, and still studies with him, revealed in her work exceptionally fine tone placement and general vocal development which reflects great credit upon her teacher.

The New York Herald says: "Mme. Marni's voice was well used and flexible, but it did not reveal a great deal of lyric freshness." The New York Times states: "She revealed a soprano voice of pleasing quality, limited power and flexibility . . . and the sincerity of her manner of singing held the close attention of her hearers. The audience enthusiastically expressed its enjoyment."

NEW YORK TRIO WITH NEW YORK PHILHARMONIC

Mahler's symphony No. 7, was introduced to New York audiences by the Philharmonic Orchestra under Willem Mengelberg at its pair of concerts in Carnegie Hall, Thursday evening, and Friday afternoon. This work was first performed in Prague, September 19, 1908, by the Vienna Philharmonic Orchestra and conducted by the composer. Its first performance in America was on April 15, 1921, by the Chicago Symphony Orchestra, under Frederick Stock, where it has been repeated. It is in five movements.

"The least said, the sooner mended." After listening for one and one-half hour to this tiresome composition, the Mahler adherents (although always small in number) have undoubtedly become materially decimated. Many of the themes (very discordant) appear in fragmentary forms, while others are unnecessarily long drawn out. In both cases the effects were unpleasant. There may have been people in the audience who enjoyed the work, but if so, they were in the minority. Why such stuff is forced upon the public, seems incomprehensible. It certainly does not elevate, educate or amuse. There are innumerable orchestral works by old and modern composers, whose compositions are never performed, but deserve a hearing. Why pick on Mahler's seventh?

At the end of the symphony, the writer overheard the following: "What is it all about?" and "How bad can music really be, and still be called music?"

In direct contrast to the Mahler work, and greatly to the delight of the entire audience, the New York Trio, consisting of Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello, played with accustomed finish and charm the rarely heard triple concerto for piano, violin and violoncello with orchestral accompaniment, op. 56, by Beethoven.

Deems Taylor in the New York World says: "The reviewer's estimate of the work and its performance should follow the facts. This will not take long. Merely because Mahler wrote a symphony one and one-half hours long, scoring it for a mammoth orchestra and had it played last night in a large hall by a first-class orchestra under a first-class conductor—granted these facts we still fail to see why we should devote much precious space to saying that we found the work to be emphatically the most stupid piece of music that we ever heard . . . We could find no single musical idea in the whole affair that possessed a vestige of significance or vitality—with the possible exception of the theme of the Merry Widow waltz, which the composer writes into the last movement and develops with the utmost solemnity. We found most of the themes not only incredibly banal, but vulgar, we found their development long-winded and inept, and we found the scoring scrappy, muddy and ineffective . . . The performance by the orchestra was beyond praise. The players showed evidence of devoted and skillful rehearsing by Mr. Mengelberg, the horns in particular giving a wonderful exhibition of perfect playing."

W. J. Henderson in the New York Herald states: "The Mahler cult is something forever incomprehensible to the common mind. There were undoubtedly people who enjoyed listening last evening to this symphony which filled an hour and twenty minutes. Mr. Mengelberg conducted like a high priest pontificating in the holy of holies of some majestic religion far beyond the ken of mortals. But what it was all about and why any mere man could have taken such a stupendous amount of trouble to write such

pitiable piffle no hiring of the daily press dares to say."

Richard Aldrich in the New York Times writes: "Mr. Mengelberg gave a remarkably fine and finished performance of it, as a performance. The better it was, the more pitiless was the disclosure of the poverty of the work in ideas, its weakness in structure and workmanship, its unskillfulness in orchestration. This is a shocking term to use about Mahler, the symphonist, but every movement enforced its truth. Unskillfulness in orchestration results in sound that is by turns hollow, thin, airy, overlaid, raucous, fragmentary, noisy and strident. There were moments when Mahler's orchestration had none of these qualities, but they were not many."

The New York Tribune comments: "Of course, there is no essential crime in a length of an hour and a half if that period of time contains ninety minutes work of musical matter, but it would take a fervid Mahler devotee, blessed with an unusual wealth of charity, to claim this for the symphony. To one not so blessed it seemed dull, dead, dull, incoherent, with ideas becoming lost in instrumental confusion, or spun out to interminable length. Mr. Mahler seemed to have tried everything and accomplished nothing."

FRIDAY, MARCH 9

JOSEPH SCHWARZ

Joseph Schwarz, baritone, gave a song recital at Aeolian Hall on the evening of March 9 before a large and very enthusiastic audience. He sang a program of songs by Wolf, Strauss, Schumann, Grieg, Sinding, Grechaninoff, Rachmaninoff and Moussorgsky, very wisely omitting from his program the usual boresome group of ancients, and the usually no less insipid group of contemporaries. He launched himself directly into the modernism of Wolf, and instantly won his audience with his exquisite voice, his fine musicianship and his striking personality. His interpretation of Strauss' Traum durch die Dämmerung was especially lovely and he was forced to repeat it, and to Schumann's Two Grenadiers he added the same composer's Nussbaum.

Mr. Schwarz is a singer of unusual virtuosity. He uses his voice with a skill that must be partly the result of natural gifts and partly the result of long and careful thought and study and a high intelligence. But above all his great force of personal appeal would appear to be the result of his exquisitely limpid but powerful voice, and his deeply intense emotional expression. Even in the most striking fortissimos his voice is always deliciously colored, yet it is never anything but vigorously masculine, and this is a combination so rare as to be quite unique. His song is refined and polished to a degree, and with no visible effort he accomplishes gradations of tone from the softest whisper to the most powerful fortissimo without becoming ponderous or heavy or jarring upon the nerves. A remarkable artist whose success is highly deserved.

SATURDAY, MARCH 10

CITY SYMPHONY: DE GOGORZA SOLOIST

The City Symphony Orchestra, Dirk Foch conductor, with Emilio De Gogorza, baritone, as soloist, gave its regular Saturday evening concert in Carnegie Hall on March 10. The hall was well filled, and the audience manifested its approval by bestowing sincere applause.

Mr. Foch selected as orchestral numbers Liszt's symphonic poem, Mazeppa; two Debussy numbers—Après midi d'un Faune, and Fêtes—and as a closing number gave Brahms' Symphony in C minor, No. 1, op. 68.

Emilio De Gogorza was in unusually fine voice, and gave with excellent effect Where'er You Walk, from Semele (Handel), and Arioso from Le Roi de Lahore (Massenet). His singing was marked by musicianship and artistry. Applause bordering on an ovation was accorded him.

During the intermission Mrs. Louise Ryals de Cravioto delivered a short address in which she pointed out what has been accomplished so far by the City Symphony Orchestra, as well as announcing its plans for the future.

BENNO MOISEWITSCH

Benno Moiseiwitsch began his program at Carnegie Hall on Saturday afternoon with a Bach Prelude in C major. He played next Carrillon de Cythere by Couperin and finished his first group with a brilliant exposition of the Brahms Handel Variations.

The second group was a light affair. There was the fascinating Jeux d'eau, of Ravel, and a charming Menuet Antique, by the same composer, marked "first performance." E. Goossens' Bacchanale was as bacchanalic as the title would lead one to suppose, and Medtner's Conte was a story good to hear. Palmgren and Chopin ended this group.

For the final one he went to Papa Liszt, playing Wagner, Schubert and Paganini transcriptions with such resource and effect as almost to convince one that they are a legitimate part of piano literature. The Campanella, to end with, was a dazzling bit of fireworks. Mr. Moiseiwitsch, as usual, attracted a large audience and there was applause which demanded numerous extra numbers.

ANNA LODATO, PASQUALE ROMANO AND ANNA PINTO

On Saturday evening, at Aeolian Hall, a concert was given by Anna Lodato, soprano; Pasquale Romano, baritone, and Anna Pinto, harpist. The audience seemed to enjoy the contributions of each and was liberal in its applause. The program follows: Soprano Solos—Valse Musetta (Puccini), Romance, Because I Love You (Woods), Carnival of Venice—flute obligato by Sarah Pessel and Attone Pesce at the piano; Harp Solos—suite, op. 34 (Tedeschi); baritone solos—Monologo, from Andrea Chenier (Giordano), Visione Veneziana (Brogi), Romanza (Respighi); harp solo—group of musical gems from Wagner's masterworks transcribed for harp solo; soprano solo—Valse from Romeo et Juliette (Gounod); harp solo—suite (A. Francis Pinto); baritone solo—Serenade, from Don Juan (Mozart), Aria, from Ernani (Verdi); duet—soprano and baritone—La ci darem la mano, from Don Juan (Mozart).

MYRA HESS

Of the many pianists who have appeared in our concert halls this season, Myra Hess has proved one of the most popular. One can not say she has caused a sensation, for she is not the type that thrills by a wonderful technic or by startling effects. Rather, she grips the hearts of her hearers by the beauty and sincerity of her playing. Her well balanced combination of intellect and emotion and her directness of expression are admirable.

At her second recital of the season at Aeolian Hall, Saturday afternoon, March 10, Miss Hess displayed once more her rare and genuine artistry. True, she has an excellent technic, but one does not think of that first. It is her obedient servant, allowing her to express herself easily in thoughtful interpretations. She has respect for the composer's intentions, at the same time expressing her own individuality. Her personality is reflected in her work. Her simplicity and freedom of style and her lack of any affectation or mannerisms are refreshing. Her program began with the Brahms sonata, op. 5 in F minor. She performed this with keen poetic insight, clarity and warmth of color. The Schumann and Chopin were request numbers. The Schumann Papillons was exquisitely rendered with fine feeling for mood, variety and delicacy of nuances, elasticity of rhythm and beautiful phrasing. There were delightful spontaneity and spirit, moments of imaginative fancy, a touch of humor and a bit of romance and tenderness. A group of moderns proved particularly sympathetic to Miss Hess' style. In the Dew Fairy, by her countryman, Frank Bridge, she caught the right spirit and played with exquisite delicacy. The Ragamuffin, by John Ireland, a clever number with rather a piquant humor, was tossed off with almost a saucy air and won a repetition. La Maja et le Rossignol (Granados) and Alborada del gracioso (Ravel) were given with grace and limpidity. Altogether, Miss Hess' playing is distinguished primarily by a magnetism which carries her audience with her in entire sympathy and a beautiful tone, rich, resonant and warm.

A large audience applauded Miss Hess enthusiastically. The Herald writer said in part: "Her treatment of her program was in her accustomed vein and drew liberally upon a fine mental poise, rare technical accomplishment and a beautiful tone." Richard Alrich, writing for the Times, commented: "Miss Hess's playing is deeply musical; she has a delicately brilliant technic that serves her with the fewest lapses; and she approaches everything that she does with a delightful spirit of freshness and with a gusto that is infectious."

SUNDAY, MARCH 11

NEW YORK PHILHARMONIC:
ALEXANDER SILOTI SOLOIST

On Sunday afternoon the eleventh concert of this series took place, Alexander Siloti being the soloist. Always a great artist, Mr. Siloti again gave plentiful evidence of his art in the Schubert-Liszt fantasia for piano and orchestra

in C major (Wanderer), op. 15, receiving an exceedingly cordial reception.

Henry Hadley also was called to the stage to acknowledge the audience's applause after Mengelberg's fine reading of the former's third symphony, which was composed in 1906, and which was recently conducted in Brooklyn at one of the Philharmonic concerts by the composer. The work, in four movements, is skilfully constructed, along classic lines, with a trace of modernism, and is on the whole a most interesting and pleasurable symphony. It is scored for the usual orchestra and three bells tuned in B, C sharp and G sharp. After hearing the work, it is surprising that the Philharmonic has not done it before.

The novelty of the program was Van Anrooy's Piet Hein, which was much liked, and other numbers included the Strauss waltz, Geschichten aus dem Wiener Wald, and the Weber overture to Der Freischutz. Mengelberg and his men were warmly greeted after each number.

NEW YORK SYMPHONY: ALBERT
SPALDING SOLOIST

The most interesting thing on the program of the New York Symphony at Aeolian Hall, last Saturday, March 11, was Deems Taylor's suite, Through the Looking Glass (Five Pictures from Lewis Carroll). The work was originally written for small orchestra, performed by the New York Chamber Music Society in 1919. In transcribing it for large orchestra, the composer has, to some extent, altered it. There are four movements: Dedication and The Garden of Live Flowers, Jabberwocky, Looking-Glass Insects, and The White Knight.

Mr. Taylor is not one of the modern uglies. He writes music which is delightful to hear and really distinctive in style, which is perhaps nearest to the style of Tchaikowsky in his lighter movements. The Dedication is a simple theme, mostly given to the strings. The Garden of Live Flowers is a delightful scherzo, with wood-wind chatter and clever use of the musical strings. The Jabberwocky depicts graphically the conflict between this fabulous animal and the hero who slayed him with a "vorpal sword." Nothing could be more genuinely humorous in music than the dying soliloquy of the Jabberwocky, who expires upon the double bassoon. The third movement, Looking-Glass Insects, is, musically speaking, the best number of the suite. It is highly original in orchestration, a truly extraordinary suggestion of the humming of insect life being achieved through a mastery of special orchestral effects that is surpassed by no one today. The White Knight in the concluding number has a funny little theme all its own and there is a rather sentimental second theme. This movement is the only one in the suite that seemed a little bit longer developed than the value of its material warranted. Mr. Taylor's extremely clever use of the piano as an orchestral instrument deserves special notice; a magnificent pantomime ballet could be made to fit this delightful music of Mr. Taylor's. The audience liked it immensely and applauded and applauded until the composer went to the front of the hall and shook hands with Mr. Damrosch and bowed repeatedly.

The other novelty was the first American performance

of Erno Dohnanyi's violin concerto, opus 27. The composer conducted and Albert Spalding played the solo part. It is hard to listen to a novelty of forty-five minutes long after having listened to one that occupied thirty-five minutes, especially when the second one is such heavy, serious music as Mr. Dohnanyi's concerto. What it seemed to lack was vigor and movement. The only jolly thing about it was the scherzo and part of that was rather a sugary waltz. The other three movements are all slow—one slower than the other. The first one suggested to this writer, in thematic material and orchestration, none other than the late Richard Wagner; the second recalled the habits of one Johannes Brahms; and the last seemed like more or less free fantasy, Hungarian style—not fast Hungarian style, however.

Mr. Spalding played it impeccably, but the solo violin has very little opportunity to show itself off. It seemed, on the first hearing, that the work has on the whole suffered from a development out of proportion to the value of its material. There was plenty of applause for Mr. Dohnanyi and Mr. Spalding, both of them being called back repeatedly.

Mr. Damrosch had begun with the Brahms Academic Overture, and to lighten things up he ended with Josef Strauss' The Dragon Fly, with the Perpetuum Mobile of Johann Strauss, Jr., and the lovely Roses from the South, by the same composer.

MME. WOLFE-RASHKIS AND
LAJOS SHUK

On Sunday afternoon, at the Town Hall a joint recital by Mme. Wolfe-Rashkis, soprano, and Lajos Shuk, cellist-composer, was heard by a large audience. Mr. Shuk played, as his first number, the sonata in D major by Locatelli. After the first movement those present realized that here was a cellist of considerable ability. His technic was excellent and he played with brilliancy and good tone. The audience was enthusiastic. The second group contained Strauss' Wiegand, Brahms' Der Schmied, Liszt's Oh! Quand je dors, Arensky's The Little Fishes Song, and Schindler's Three Cavaliers, which offered variety, which numbers introduced Mme. Wolfe-Rashkis. First of all she has a beautiful quality of voice which she uses intelligently and with considerable dramatic force. Her upper notes are pure and the audience was quick to recognize that she was a concert singer of first rank.

The additional numbers offered by Mr. Shuk were Dvorak's concerto in B minor and a group of arrangements by Glazounoff, Casals and Kempf. Mme. Wolfe-Rashkis also sang an aria from Der Freischutz, and her closing group contained two English songs by Walter Kramer and Winter Watts. She sang Kurt Schindler's Three Cavaliers, and it was one of the most attractive numbers of her entire program. Her diction is excellent and she sings with considerable grace and beauty. Altogether the new singer made a very favorable impression, and Mr. Shuk shared equally in the applause.

Mme. Wolfe-Rashkis impressed her auditors with the rich sonority of her mezzo soprano voice, the warmth of her temperament and her interpretative skill. A group of smaller pieces served to reveal Shuk's powers to advance



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tage" (American). "The singer proved to be the possessor of a voice of power, tonal beauty and capable of dramatic expression" (Times). "Her voice revealed lyric qualities and a good deal of power. Mr. Shuk not only displayed nimble work on the fingerboard but he played with much musicianship and feeling. There was a charm and delicacy about his art which did not exclude more vigorous characterizations" (Herald). "Mr. Shuk played four other numbers, displaying nimble fingering and steady bowing" (Tribune).

D'Ollone Work in Opera Comique Repertory

Les Uns et les Autres, by Max d'Ollone, the new director of the Fontainebleau School of Music, is in the repertory of the Opera Comique in Paris this winter.

Murphy Engaged for Cincinnati Festival

Lambert Murphy, the well known tenor, is a great favorite at Cincinnati Festivals, for he has been engaged as soloist for the fourth consecutive time. The forthcoming festival will be held the first week in May.

Nyiregyhazi to Play in Trenton Tonight

Erwin Nyiregyhazi, the sensational young pianist, will appear in Trenton at the New Y. M. C. A. Building, tonight, March 15. His program will contain numbers by Bach, Grieg, Schubert, Liszt, Chopin and Tchaikowsky.

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I SEE THAT

Nelson Perley Coffin was found dead at the Hotel Commodore on March 6.

The critic of the Brooklyn Eagle stated that if Queena Mario keeps on as she has begun she will soon find herself in the class with Emma Eames and Lillian Nordica. Ruth St. Denis, Ted Shawn and the Denishawn Dancers will begin a week's engagement at Town Hall, April 9. The German Opera Company moved to the Lexington Theater last Monday evening.

Chaliapin is back at the Metropolitan this week.

Joseph Schwarz will have a tour in the Far East and Orient the early part of next season.

Kathryn Meisle's Chandler was stolen from her garage recently; it was recovered later in the day.

At a recent Paderewski recital in San Francisco the receipts were no less than \$24,590.

Schönberg scored triumphantly in his concert in Copenhagen. George Folsom Granberry will again direct the music department this summer at the University of Georgia.

Lamond will give another recital at Aeolian Hall on March 19.

Anna, Lisa and Margo Duncan will return to America next season for a transcontinental tour.

Florence Golson, the blind singer and composer, will be married on March 22.

May Peterson will soon return from a successful tour to the Pacific Coast.

There has been a heavy demand for tickets for the forthcoming Bach Festival in Bethlehem.

The Orpheus Club of Buffalo honored two members who have been in the ranks for fifty years.

Grace Welsh was the first artist to appear in recital at the new Rosary College at River Forest, Ill.

Prague recently had two operatic premieres on the same night.

Guionar Novae was given an ovation at her Boston recital on March 3.

Isadora Duncan lost her American citizenship by her marriage to Serge Essenine.

The song Home, Sweet Home is one hundred years old. Heifetz was exceedingly well received in three recitals in Havana last month.

Theo Karle will make his first trip to Europe this summer. Paolo Ludikar will give a recital in Aeolian Hall on April 9.

Josef Hofmann is to appear in recital for the benefit of two sisters of Robert Schumann.

George Pickering, a well known Baltimore tenor, died recently.

The report that Cosima Wagner is in want is greatly exaggerated.

Mabelle Addison a Festival Favorite

That Mabelle Addison is a favorite at festivals is proven in the number of festival engagements booked for her. This year in May she will appear at three of them. Miss Addison is one of the artists who will appear at the Ann Arbor Festival, which will be held from May 16 to 19. She will be heard on the 17th with the Chicago Symphony Orchestra, Frederick Stock conducting, in one or two Bach arias. May 26 this sterling artist will sing the principal solo parts in the Bach B Minor Mass with the Bethlehem Bach Choir, under the direction of Dr. J. Fred Wolfe. This will make her third appearance with this choir, having sung with it in Philadelphia on November 4 and in Bethlehem on December 27. On each occasion she was heard in the same mass. The third May festival booked for this artist will be in Erie, Pa., when she will be heard in the Verdi Requiem, with Morris Gabriel Williams conducting.

Marie Sundelius will sing for the Rubinstein Club on April 3. The Institute of Musical Art is twenty years old.

Annie Louise David, the harpist, is in demand out West. Salvatore Fucito was Caruso's sole accompanist from 1915 to the time of his death.

The Music Travel Club of America is the name of a new organization.

Augusta Cottlow has resumed teaching at her studio-apartment at 385 Ft. Washington avenue.

Ruffo's farewell appearance in America for this season will take place at the Hippodrome on April 8.

A portrait of Karl Langlotz was unveiled in Nassau Hall, Princeton, on February 22.

Charles Wakefield Cadman and Princess Tsianina are completing a long concert tour.

Oratorios will be heard at the Goldman Band Concerts in Central Park this summer.

There are only three diplomaed teachers of the Jaques-Dalcroze Method in the United States.

Estelle Gray-Lhevinne will open the fall season for the Cleveland Musical Association on September 30.

Richard Crooks will be heard this month in concert from Toronto to Trenton.

The entire solo quartet at a Dickinson lecture recital was from the Regneas studios.

Dupré's last organ recital before returning to France will take place in New York on March 19.

Hugo Troetschel celebrated his thirty-fifth anniversary as organist of a Brooklyn church.

Music teachers of Louisiana are to meet in convention April 6 and 7 at New Orleans.

Amy Neill, violinist, has been appearing successfully in recital in Europe.

Mabelle Addison is a great festival favorite.

Lambert Murphy has been engaged for the fourth consecutive time as soloist at the Cincinnati Festival.

Bruno Walter will conduct the New York Symphony next season for two months early in 1924.

The Chicago Musical College is in its fifty-eighth year.

Yolanda Mero, after playing in Europe this spring, summer and fall, will return to America for concerts after the first of the year.

The Metropolitan will revive Meyerbeer's opera, L'Africaine, on Wednesday evening, March 21.

The Cincinnati Orchestra will give two concerts in New York next season under the direction of Fritz Reiner.

The music firm of M. Witmark & Sons has sold the Witmark Building at 144-146 West Thirty-seventh street.

Wassili Leps, the conductor, is in Europe.

Sidney A. Baldwin, well known musician of Newark, died last Sunday.

According to Nicola A. Montani, there are many musical treasures in Italy awaiting discovery.

Mrs. J. W. Darby and Arthur Judson succeed A. F. Thiel as managers of the Cincinnati Orchestra.

The Irish Band will again appear in the United States next Season.

G. N.

May will be a busy month for Miss Addison, for in addition to the festival engagements, mentioned afore, she will sing in New York City and Philadelphia, and there will be a tour in New York, Pennsylvania and Connecticut. Following these engagements Miss Addison will sail for Europe.



MABELLE ADDISON

rope. The month of July will be spent filling engagements in Paris, Berlin, Milan, etc., and in seeking rest and recreation. She will return to America the first week in August.

Heifetz to Comply with Requests

The announcement of Jascha Heifetz' last recital of the season scheduled for Sunday afternoon, April 1, has resulted in a veritable avalanche of requests that he include in his program the Ave Maria by Schubert. This he has consented to do, though of recent years he has reserved this popular number as an encore piece.

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- recital was a rare feast of beauty."

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BOSTON

(Continued from page 5)

sure, it is skillfully written and occasionally dramatic in the manner of Italianate opera; but the thought intruded persistently: would that Debussy had been inspired by the same poetry! Mme. Stanley's task was an exceedingly difficult one, but her lovely voice, vocal skill and emotional intuition—let alone her charming presence—contributed to a fine success for her. Needless to add, the playing of the Flonzaleys, particularly in the delightful music of Beethoven and Tchaikowsky, was characterized by the virtues that have given them their rank as a chamber music organization.

SUZANNE DABNEY AND CARLOS SALZEDO.

Suzanne Dabney, soprano, and Carlos Salzedo, harpist, gave a joint recital Tuesday evening, in Jordan Hall. Miss Dabney was heard in these pieces: Air de Scipione, Handel; La Fiancée du Soldat, Rachmaninoff; A la claire Fontaine, Vieille Canadienne Française (Arr. Grant-Schaeffer); Il pleut des pétales de fleurs, Rhéne-Baton; Au Printemps, Woollett; Air de Leonore (Le Tasse), Godard; When I Bring You Colored Toys, Carpenter; By a Lonely Forest Pathway, Griffes; Pack Clouds Away, Mark Dickey; and Arietta, Cyril Scott. Mr. Salzedo played transcriptions of pieces by Couperin, Bach, Corelli, Haydn and Rameau as well as the inevitable compositions from his own pen, on this occasion his Variations on an Old Style Theme, and Mirage, Inquietude and Whirlwind.

Miss Dabney is to be commended for her choice of songs—unhackneyed, and for the most part interesting. Although her singing was marred by nervousness, it was obvious that she is a serious artist with a great deal of diligent study behind her. Indeed, it is quite possible that she has given too much thought to the mechanics of singing to be self-conscious as an interpreter. At all events, while Miss Dabney has an agreeable voice and phrases her songs musically, it cannot fairly be said that she has learned as yet how to communicate the poetic or emotional mood of music to her listeners. Perhaps the most constructive criticism one could offer Miss Dabney would be to urge her to forget about technic for a while and steep herself in the text of her songs. Applause and a profusion of flowers were the singer's reward from a very large, brilliant audience. Mr. Salzedo's art is now too well known in Boston to require extended comment here. He played the ancient music delightfully.

ONEGIN SCORES WITH SYMPHONY.

One of the memorable events of the current musical season was the second Pension Fund concert of the Boston Symphony Orchestra, which took place Sunday afternoon, March 4, in Symphony Hall. To begin with, the program was drawn almost altogether from Wagner's music dramas, attracting an audience that filled every inch of available space in Symphony Hall. As an added attraction Sigrid Onegin, contralto of the Metropolitan Opera House, appeared for the first time as soloist with the orchestra, singing Bruch's Lament of Andromache, from Achilles, and two songs by Wagner, Schmerzen and Traume. The program included the overtures to Rienzi and Tannhäuser, the preludes to Lohengrin and The Mastersingers, The Death of Siegfried and the Funeral March from The Dusk of the Gods, and Wotan's Farewell and the Magic Fire Music which closes the Walküre, the part of Wotan in this excerpt being sung in commendable style by Charles H. Bennett.

The extraordinary enthusiasm of the audience throughout the afternoon testified again to the irresistible appeal of Wagner's art—if such evidence were needed. The splendor and emotional power of his music were generally if not invariably revealed in Mr. Montoux's readings, and the orchestra was obliged to rise several times to share the tremendous applause with the conductor. Mme. Onegin's gorgeous voice, her skill as a singer, her dramatic spirit and magnetic personality combined to win for her a splendid success—the second she has had in this city within the past few weeks.

QUEENA MARIO AT B. A. A.

Queena Mario, coloratura soprano of the Metropolitan, assisted the Boston Symphony Ensemble, Augusto Vannini conductor, at a concert Sunday evening, March 4, in the gymnasium of the Boston Athletic Association. Miss Mario exhibited her vocal and interpretative gifts in the aria, L'Eta verde passo, from Catalan's Loreley; the ornate waltz of J. Strauss, Voci de Primavera, and songs by MacDowell, Farley and Ronald. Miss Mario's singing and personality won her audience and she was obliged to add many extra songs. The purely orchestral pieces were drawn from Massenet, Grainger, Tjinsky, Wagner and Bizet.

PEOPLE'S SYMPHONY CONCERT.

The People's Symphony Orchestra, Emil Mollenhauer conductor, gave its eighteenth concert of the season Sunday afternoon, March 4, at the St. James Theater. Omitting the customary symphony, the orchestra played an agreeable program comprising Mendelssohn's overture Ruy Blas, a suite from Rimsky-Korsakoff's Snow Maiden, Victor Herbert's Irish Rhapsody and Tchaikowsky's tone poem, Francesca da Rimini. The soloist was Mrs. Minerva Allen Wood, who won applause with a competent rendition of Beethoven's aria, Ah! Perfido.

BARROWS PUPILS GIVE JOINT RECITAL.

Marguerite Shafte, soprano, and Helen Udell, contralto, artist-pupils from the studio of Harriet Eudora Barrows, the eminent vocal coach of Boston and Providence, divided a program recently at Miss Barrow's Boston studio, at Jackson Hall, Trinity Court. Both singers won immediate favor with their hearers, their work reflecting the vocal science, taste and authority of their excellent teacher.

LONDON STRING QUARTET CANCELS CONCERTS.

James Levey, of the London String Quartet, whose illness caused the giving up of the concerts scheduled for Boston this season, has not yet recovered, so the Londoners are compelled to abandon the opportunity of appearing again before Boston audiences until another year. This is to be regretted, for these Englishmen had an advance sale for the two Boston recitals more than three times as large as last year. They will, however, return to this country next season.

BURGIN QUARTET AND TILLOTSON.

On Friday evening, March 2, the Burgin String Quartet gave a concert at the Harvard Musical Association on Chestnut street. Its program included Borodin's Quartet in A major, Grieg's Unfinished Quartet in F major and Brahms'

piano quintet in F minor—a well varied list, giving the Burgins ample opportunity to exhibit the qualities which are rapidly winning for them an enviable reputation among American chamber music organizations. Mr. Tillotson, the able pianist of this city, who assisted the Burgins in their admirable performance of Brahms' quintet prepared his part at a week's notice; and his wholly admirable playing of this difficult work strengthened the impression that he has made on other occasions recently, viz., that he is a pianist of uncommon abilities, an artist to be reckoned with.

STUDENTS' RECITAL AT BOSTON CONSERVATORY.

A students' recital took place at the Boston Conservatory of Music, February 26, in the Conservatory Auditorium. Those participating included Frank De Lisle, Barbara Smith, Arthur Johnson, Harold Doyle, Helen Chapman, Leonora Wood, Brendan Keenan, Maria Di Pesa, Gertrude

Albinsky, Iride Pilla, Catherine Carver, Mario Gulizia, Domenico Gulizia, Rufus Thompson. Catherine Carver and Cyrus Ullian were the accompanists. The program was well varied and interesting, giving the pupils abundant opportunity to reflect the high standard of musical instruction which is practised at Mr. Jacchia's excellent school.

EDITH THOMPSON PLEASES.

Edith Thompson, pianist, gave a recital Friday evening, March 2, in Jordan Hall. She disclosed the technical and musical excellences of her playing in these pieces: Souer Monique, Couperin; Capriccio, Scarlatti; Le Tambourin, Rameau; Sonate Op. 58, Chopin; Baigneuses au Soleil, de Severac; Lotus Land, Scott; Minstrels, Debussy; Triana, Albeniz; Sonette de Petrarca, No. 123, Au Bord d'une Source, Liszt; Rigoletto; Paraphrase, Verdi-Liszt. A friendly audience was keenly appreciative.

J. C.

THE BULLETIN: SAN FRANCISCO, SATURDAY, MARCH 3.

CALL AND POST

SAN FRANCISCO CHRONICLE.

GENTLE DELIGHTS
BIG CROWD WITH
'CARMEN'

By CHARLES WOODMAN

Every one in the crowd that packed the Curran, Theater last night expected a great performance of "Carmen," and all were satisfied, for Alice Gentle revealed in the role of the cigarette maker, acting and singing superbly, presenting her as a splendid creature dominated by passion, who lived on and died for love.

Impressario Fortune Gallo provided the prima donna with the best support at his command, with Romeo Boscacci as Don Jose, Richard Bonelli as the treader and Josephine Lucchese as the lovely peasant girl.

ITALIAN ENTHUSIASM

Gentle's art has matured considerably since she was last heard here. Her voice is more mellow and powerful and her acting hardly could be surpassed. For her, the opera was more of a triumph than a mere appearance, and the audience, made up largely of Italians, who defy the "conventions" when it comes to showing their delight, simply went wild with enthusiasm, beginning with the "Habenera" and continuing long after the final tragedy.

Boscacci sang well throughout.

ALICE GENTLE
TRIUMPHS IN
'CARMEN' ROLE

Famed Singer Wins High
Rating for Interpretation
of Cigarette Girl

SINGING REAL TREAT

Romeo Boscacci and Josephine
Lucchese Score
New Laurels

By RAY C. B. BROWN

Fortune Gallo's wisdom in selecting Alice Gentle as guest artist in the name part of "Carmen" was justified on the financial side, for the Curran Theater was practically sold out last evening when the San Carlo Company presented Bizet's fascinating opera as the sixth offering of the engagement. That it was justified on the artistic side was a foregone conclusion, for Miss Gentle has demonstrated here more than once her right to be considered among the best interpreters of the gypsy cigarette maker and contrabandista.

Personal preferences among Carmen are like other tastes—not to be disputed about with any hope of agreement. In my memories of stage incarnations of Merimee's heroine (unfortunately Emma Calvé is not among them) I place Tarquinia Tarquini first and Alice Gentle second.

VIVID IMPERSONATION

Her interpretation is a vivid one and cannot be based otherwise than on a careful study of the original story as well as of the considerably toned-down and expurgated version in the libretto. By a happy selection of elements she builds up a consistent and convincing character. She reveals but little of the lower psychological strata—the coarseness, vulgarity, effrontery and unabashed animality of the type. There are hints of these in her flashes of rage and her caressing coquetry, but they are not emphasized. Her portrait discloses perversity, selfishness, fickleness, passion and tingling vitality.

The brightness of her impersonation springs from the feeling of an all-consuming joy in life that she radiates. Quarrels may come, death may threaten—nothing matters but the happiness of the moment. With her eloquent facial play and her constantly varied bits of acting so naturally handled that they seem spontaneous, she rivets the attention and preserves unbroken the illusion of a tense personality. Her stage "business" is directed by a very discriminating judgment in the use of gesture and pose, and never has the appearance of a meaningless activity employed solely to catch the eye of the spectator.

IN EXCELLENT VOICE

She was in excellent voice, and sang with a splendid sonority and fervor of tone. There was richness of color throughout her range, and the firm timber had no spots of weakness. Richard Bonelli made a dashing

ALICE GENTLE IS
CHARMING IN
'CARMEN'

By Helen M. Bonnet

There are so many appeals in the role of Bizet's "Carmen" that it is almost "actress-proof," providing that the singer has dark beauty, a good voice and plenty of swagger. Alice Gentle, who appeared in the part last night at the Curran with the San Carlos Company, has all these requirements and something more, an intelligence and personality that invest every character she portrays with an individuality that holds the interest of her audience. Her San Francisco admirers were out in force last night to see her repeat the triumph which she achieved not so many years ago, the very first time she essayed the role of the fascinating gypsy.

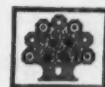
Then her Carmen had a winning gentleness that no one ever associated with Merimee's heroine, but which emphasized the feminine appeal of the Spanish wild bird. Now, after many successes with brilliant companies, her Carmen has lost the quality of gentleness and has taken on an air of laziness. But Carmen might have had that, too, notwithstanding her fiery energy in gratifying her fancies of the moment. In every scene there was sufficient variety of mood to hold the interest of the spectator as far as Miss Gentle's acting was concerned.

GREAT CARD SCENE.

Her voice had brilliance and the velvet quality that has always won her friends. The old Habanera and the seguidilla got plenty of applause and her card scene was powerful.



ALICE GENTLE



Direction:

CATHARINE A. BAMMAN

53 W. 39th St., New York City

SAN FRANCISCO EXAMINER

ALICE GENTLE
TRIUMPHS
IN 'CARMEN'

The best performance of "Carmen" that has been presented to San Franciscans in many seasons was sung by the San Carlo company at the Curran theatre last night.

Alice Gentle, always a favorite with local opera lovers was in the title role and that her conception of the wayward cigarette girl is worthy of the fame it has brought to her was attested by the fact that there was not a vacant seat in the theatre.

Miss Gentle, since her debut with the Hammerstein forces at the New York Manhattan, years ago, has justly been accredited one of the best actresses upon the operatic stage. But like most singers her voice has not deteriorated with time, but steadily improves with the years. Which but leads up to saying that never has she sung with such fullness of tone, such warmth and such coloring of phrase as she did last night.

Her idea of Carmen is along the same lines as that of Calvé. She makes of the Gypsy girl a shrew and a hoyden and an unscrupulous flirt who cares not upon whose heart she treads as long as the road leads

MUSICAL TREASURES IN ITALY AWAIT DISCOVERY

Discoveries as exciting for the musical world as those in the tomb of Tutankhamen would reward musical archeologists who make a research of old Italian libraries, states Nicola A. Montani, conductor of the Palestrina Choir, Philadelphia, in a recent article in the Philadelphia Public Ledger. There are many princely houses, cathedrals and churches, such as St. John Lateran, which have vast stores of uncatalogued manuscripts dating back to the fifteenth century, among which rare treasures are likely to be found. A responsory by Palestrina was recently unearthed by Casimiri, and Leopold Stokowski has just found a manuscript by Vivaldi. Andrew Carnegie provided a fund for the investigation of old English music and through this

means material for ten large volumes was found, including unknown works of William Byrd. Mr. Montani expresses the hope that America can do similar service for early Italian music, the religious music of which period sets a standard for absolute purity of style not attained since.

In curious contrast to these untouched storehouses of treasure, the Vatican Library has had model cataloguing since the sixteenth century. There has recently been issued a Catalogue of all the catalogues of manuscripts since that time.

The size of the manuscript library may be estimated by the fact that there are 170 volumes of catalogues necessary to include all.

Return of the Duncan Dancers

Anna, Lisa and Margo Duncan, aptly termed the world's most beautiful dancing trio, will return to America next season for a transcontinental tour, under the direction of the Metropolitan Musical Bureau. The Duncan Dancers, as they are called, are now in Paris, where they have been presenting their programs with great success. They will spend the summer in Europe, appearing in Belgium, France, Germany and other countries where they now have a wide following. The widespread interest in America in the school of dancing of which these young women are foremost exponents—for there is hardly a girls' school or college in the United States which does not conduct classes in natural dancing—and the fact that the Duncan Dancers have not been seen here for several years indicate that their forthcoming visits will be welcomed and widely patronized.

Anna, Lisa and Margo Duncan were, but are no longer, pupils of Isadora Duncan. Since their extreme youth, the three devoted their lives to study under the greatest of all modern dancers. During that time they gave all their effort for the thorough mastering of the difficult and involved technique which forms the basis of the Duncan art. At Isadora's urging they became her adopted daughters, and thus her surname is theirs legally, as well as serving to identify their art, which with no other name might be identified.

For the past three years, however, the three have been standing alone, have been developing their own art as a thing in itself. As true disciples of their teacher, they have fused the principles of her teaching with their own individual conceptions, and are now proceeding as a unit to the development of an artistic force which is recognized as the farthest advance of the Duncan art. In this work the three girls have been immeasurably aided by the happy coincidence of their contrasted natures. Anna may be termed the cerebral, Lisa the emotional and Margo the spiritual, the three thus forming an ideal combination. In returning to America, they will present an ensemble which is the result of three years' continuous co-operative effort—an ensemble which has reached a state bordering perfection.

The essence of the Duncan art is naturalism. When Isadora Duncan twenty-five years ago set forth from California on wanderings which carried her through the civilized world, with such attended acclaim and fame as is today an old story, her fecund and potent idea was to emancipate the art of the dance and restore that art to the high estate it held under the ancient Greek civilization. That idea was in fact born of an earnest study of Greek ceramics, the figures which wind around the loveliness of Greek vases.

The Duncan theory is therefore based on the realization of plastic values. The beauty of music is reflected in the natural plasticity of Anna and Lisa and Margo; in the grace and charm of such movement as ought to be the inheritance of every human body. Hence, the elimination of all costume except the flowing draperies of the ancient world. Their dancing has been aptly described as a "Greek frieze in movement," of such charm is their action against the neutral tones of the stage curtain.

With the development of the Duncan art music took its appointed place in the world of dance. Prior to the reformation Isadora Duncan effected, music was the slave of the dance. Its rhythm, form, often its thematic material, were governed by the exigencies of artificial dance figures; and therefore, quite inevitably, all dancing was done to the accompaniment of inconsequential music. In the restoration, however, of music to its proper relationship to dancing—making it the source of inspiration instead of the enslaved handmaiden—the dancer becomes an interpreter, and music is allowed to run an unrestricted and unhampered way.

Thus with no requirement placed on the music except that it be beautiful, the classics form the basis of the programs of the Duncan Dancers, and Schubert, Gluck, Mozart, Chopin and Brahms provide the majority of their numbers. When Anna, Lisa and Margo dance, they perform only a reverent and joyful service of interpretation. The music is played by a pianist, who strives only to reveal the beauty and freshness of the work per se, while the dancers trace their movements and weave the patterns of their dance in accordance with the music and its message. No attempt is ever made to tell a story, to delineate tangible and common emotions. Only the essence of emotion, the impersonal abstraction thereof, what Plato described as the idea lying back of and above reality, may be shadowed forth in such interpretation. In other words the three dancers succeed in raising dancing to a pure art form, in making it a thing of beauty in and for itself, retaining at the same time the original glory of the music.

Advance bookings of this exceptional attraction have already been made for a four weeks' tour in Colorado and on the Pacific Coast under the direction of Robert Slack, L. E. Behymer, Selby Oppenheimer and Steers & Coman.

May Peterson Acclaimed on Coast Tour

May Peterson will soon return from her most successful tour to the Pacific Coast where, as usual, her success has been very brilliant. In every city the charming singer has been warmly welcomed by large audiences, many of whom

scribed by the Star as "a pleasing soprano of excellent quality, with tones clear, firm and resonant." In touching upon her interpretative powers, the same paper continued: "Her songs are given in a finished manner and with an artistic effect." "Charm of personality and admirable vocal gifts were revealed by May Peterson in her recital last night," was the comment of the Times. "The singer's graciousness and generosity added to the appeal of her singing, and the audience was warmly responsive. The soprano's triumph was evidenced further in the numerous encores demanded."

Next May Peterson "won her audience to a storm of delight," according to the Oregonian, when she sang in Portland. The Telegram laid stress upon the unusualness of her program, saying it was "far from the well worn paths that have been trod over and oft by other soloists." As a result of the favor she created in Bellingham, Wash., the singer was obliged to give extra songs after each of her four groups with five encores at the conclusion of the program.

In Sacramento, Cal., the Union spoke of her return with "just the same splendid soprano voice and the same magnetic personality that endeared her before." The observation of the critic of the Tacoma, Wash., Tribune was that "she sang and sang—her program of seventeen numbers having been augmented to twenty-five encores."

And after her concert in Willows, Cal., on February 8, the critic of the Daily Journal wound up his enthusiastic review as follows: "May Miss Peterson come to us again! She won the admiration of the audience in responding to three cheers." The same critic said that, "if ever an artist came up to the expectation of advance reports regarding her ability and gift as one of the world's most distinguished sopranos, it was the charming and pleasing personality on the concert stage here last night."

February 12, found her in Eureka, Cal., where she gave a most interesting recital. "Capturing her audience's heart and soul from the first number, May Peterson held undisputed sway over her charmed hearers until the last clear notes of the closing selection had died away and music lovers expressed their appreciation in applause," was the manner in which the Humboldt Times commented in part upon her great success. S. K.

"A Great Career" Predicted for Sylvia Lent

Sylvia Lent, violinist, who returned a short time ago from a successful concert tour in Europe, received highly complimentary press notices wherever she appeared, and in these reports the critics invariably predicted a bright future for her. Appended are representative excerpts from the criticisms she received in Germany:

The violinist, Sylvia Lent, has a splendid talent. It was a special pleasure to hear the response of her beautiful instrument to her fluent fingers and vigorous bowing. The young artist has the right to look forward to a great career.—Der Reichsbote, October 7, 1922.

At her debut recital in Bechstein Hall, the young violinist showed that she possesses an extraordinary talent. She gave her program, which demanded virtuosity mainly, in the true virtuoso style. One who has achieved so much and who knows how to produce a tone so essentially sound and pure may expect everything to come her way.—Kreuz Zeitung, September 25, 1922.

Let no one say that blonds have a cold nature. For Sylvia Lent, a slender, blond haired violinist, drew the tone from her beautiful violin with such intensity of feeling and temperament that the warmth of her personality could not be doubted. I heard only the last part of her program but that was sufficient for me to recognize the very fine technique and the vital musical ability of the young girl.—Germania, October 3, 1922.

Sylvia Lent played with the sovereign perfection of the seasoned virtuoso.—Die Welt.

American Academy's Novel Performances

Nym Crynkle's daughter said "Just Fine" of the performance by senior students of the American Academy of Dramatic Arts (Franklin H. Sargent, president), at the Lyceum Theater, February 27, and this expression by the descendant of the famous dramatic critic of the New York Tribune who preceded William Winter (this is ages ago) hits the nail on the head. Two lovely sisters in Sugar House were Olga Brent and Mona Brent, Monroe R. Owsley and Barbara Wilson also playing their parts well. Edward F. Snow, Barnard Casady and Roy Carpenter completed the cast of this play, named after the place of action, a maple sugar house in a New England wood. In Be Calm Camilla, June Cochrane and Enos Jones had leading and excellently played parts. Mr. Snow and Charles Callahan interested the audience, and Elizabeth Pearce was efficient. Others in the cast were Dolores Graves, Ellsworth Jones, Bryan Lycan and Charles Wagenheim. Both plays were excellently done—"as finished as a professional performance," said one who knows.

Institute of Musical Art Anniversary

Plans were laid at a recent meeting of the trustees of the Institute of Musical Art, of which Frank Damosch is director, for the commemoration of the twentieth anniversary of the Institute. Graduates who are now established artists and teachers will be included in a fitting musical festival. The showing by the director that the present building is not adequate to the student numbers now enrolled, precipitated the question of additional accommodation. The plans for extension of its facilities will be announced shortly.

Cellist Dubinsky Featured in Rochester Dailies

The Columbian of Rochester, N. Y., reproduces a front page picture of Vladimir Dubinsky, cellist, who is to be soloist at the Choral Society concert, Convention Hall, March 16; a special illustrated circular with his picture is also printed, and the Democrat and Chronicle have used his picture, alluding to his appearances with prominent organizations. Altogether much is being made of this cellist, and the chorus of which F. Eugene Bonn is conductor.

Regneas Artists in Dickinson Lecture Recital

At the lecture recital, Union Theological Seminary, February 6, all the solo singers forming a vocal quartet were from the Joseph Regneas studios, and all have appeared at the Regneas studio musicales. It was a genuine Regneas exposition, not only in the solo singers, but there were also six or eight more in the choral body. When leading New York instrumentalists want vocal assistance of reliability and personality, they always find such in the Regneas enrollment.

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MAY PETERSON

were old friends from former visits. Then, on the other hand, where she has sung in a new city, her beautiful singing and charm of manner have won over her audience almost from the start. Such is the power of May Peterson!

When Miss Peterson appeared in Seattle, Wash., on February 5, in a recital, the Post-Intelligencer spoke of her as being "not only a skilled vocalist, but also one who knows how to popularize her style. Consequently her concert developed into a facile triumph." Her voice was de-

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MODERN FRENCH OPERAS.

"In writing a paper on modern French composers of opera, I have not been able to find a mention of Gounod's first opera. A list is given but it does not mention which the first one was. Can you tell me?"

Gounod's first opera was *Sapho*, written in 1851, when he was over thirty years of age. It is said to be, by the biographers, "a graceful version of the story of the Lesbian poetess' love and death, but has never been really popular." There was much in it that became characteristic of Gounod's style. His second opera in 1854 was a failure, but 1858 brought some success in *Le Médecin Malgre Lui*. This opera was often played in England as *The Mock Doctor*. It was *Faust* in 1859 that made Gounod's name so well known, and continues to keep his memory fresh in the hearts of the public.

LEARNING TO SING.

"Do you think it is possible for me to learn to sing correctly from a book? Would you recommend that way of becoming a good singer, or do you think a teacher is necessary? It is a question with me, both of the expense of taking lessons from a good teacher, and of having to leave my home in a very small country town and go to a strange city, which would of course add greatly to the expense. How long would I have to study with a teacher to become a fairly good vocalist? Not that I want to do public work. I only want to be able to sing well enough to suit my own taste and to entertain my friends without too much criticism. Do you think a year would be sufficient?"

Learning to sing from a book is slow work and not altogether satisfactory. You may follow the instructions exactly as given, but your interpretation of the rules may be quite different from what the writer intended. The advantage of a teacher is that your errors and mistakes are corrected, while if left to yourself you are not aware of them and they become so fixed it is difficult to correct them, taking much more time to overcome a fault than to learn correctly in the first place. In these days many pupils take daily lessons so that no faults shall creep into their practicing. Even if you do not intend to sing in public, you of course want to understand vocalism sufficiently so you could appear publicly if necessity arose. You cannot learn to sing half-way well. In this day and generation people do not care much to listen to half educated singers, nor would you be satisfied yourself with a smattering. Your idea of a year's study is entirely out of the question. If at the end of two or three years you were master of a good method, which you understood and could use satisfactorily, you would be doing extremely well. For public work it would take double that number of years with several more added on.

SPANISH MUSIC.

"Can you do me the great favor of acquainting me with some literature in regard to Spanish music (modern) or of any of the following composers: Albeniz, Grovlez, Chapi, Sarasate, Granados, etc.? If in any of your issues there is such material, I will be most happy to send for such, even if it be a back number. Thanking you."

If you will consult Baker's Biographical Dictionary of Musicians, published by G. Schirmer, you will find biographical sketches of the Spanish composers mentioned. There are a number of books on this subject of Spanish music, some in English and others in French, that will furnish further data. Carl Van Vechten has written *Music in Spain*, and in his book, *Music and Bad Manners*, there is a chapter on Spain and Music. There is also *The Music of Spain*, published

by A. A. Knopf, and Henry Leigh has *The New Direction in Spanish Music*, published in London, 1919. Another volume in English, *A Picture of Modern Spain: Men and Music*, by J. B. Grend, was published in London in 1921. The books in French are: *La Jeune Ecole Musicale Espagnole*, René Lyr, Paris, 1913; *La Musique Espagnole Contemporaine*, published in *La Revue Musicale*, 1920, and *Histoire de la Musique Espagnole*, A. Soubies, 1899. From this list, which comprises all of the modern Spanish composers, you should find all the material you require.

A Tribute from Caruso to Seismit-Doda

Maestro A. Seismit-Doda has been endorsed by prominent artists as an authority in vocal instruction. He is a Doctor of Music and has been honored by having conferred upon him the title of Chevalier of the Crown of Italy.



Compliments of Floyd.

MAESTRO SEISMIT-DODA

When several years ago Maestro Seismit-Doda arrived in the United States, it is said that he was recommended highly by such artists as Russitano, Tamagno, Ancona, Didur, de Gogorza, Jean and Edouard de Reszke, Mme. Mantelli, Nordica and Sembrich.

The maestro composed his song, *Dream*, for Caruso, and when he went to the Knickerbocker to go over it with the great tenor he became so much interested in it that they worked on it for over two hours. The maestro stated

WHEN IN BERLIN

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that when he asked Caruso if he was tired, he stated: "No, no, Maestro, let us go on, you have real mastery in your touch, your teaching is compelling and I enjoy singing with you at the piano."

Chamber Music Party for Denver String Quartet

On Sunday afternoon, March 11, the twenty-fourth chamber music party of the Denver String Quartet, Horace E. Tureman, director, was held at Chappell House. The program consisted of the Mozart Quartet in C major, No. 17, the César Franck quartet in D major, the Brahms quartet in B flat, and the Raff D major quartet—Die Muehle.

Five Appearances for Alfred Cortot

Alfred Cortot makes five appearances in the Far West between March 20 and 29. On March 20 he plays in Los Angeles, on the 22nd in Palo Alto, where he appears jointly with Jacques Thibaud, on the 25th in San Francisco, also with Mr. Thibaud, on the 28th in Reno, Nevada, and on the 29th he appears in Berkeley, Cal., the last two in recital.

Virginia Gill at Woodbury Country Club

Virginia Gill, soprano, and Luigi Bocelli, baritone, were heard in joint recital recently at the Woodbury Country Club. Miss Gill was exceedingly well received in an operatic aria, a group of songs and a reading with piano. Mary Miller Mount was the accompanist.

NYIREGYHAZI and the New York Critics

"IF ONE PERMITTED ONESELF THE FREE USE OF SUPERLATIVES, ADJECTIVES WOULD RUN RIOT OVER THE AVAILABLE SPACE. FOR SURELY NO PIANO RENDITION MORE TITANIC AND STUPENDOUS THAN MR. NYIREGYHAZI'S PERFORMANCE OF THE OPENING LISZT FANTASIA AND FUGUE HAS BEEN HEARD THIS SEASON. It began with booming and majestic phrases, then swept and surged through to the end with clean-cut phrasing and command and gorgeous coloring. It is a work built and performed in splendid style. The terrific midsection and the ensuing coda were one of the most exciting things one hearer at least has heard in months. THE POWER AND CONTROL OF THIS YOUNG ARTIST WAS LITTLE SHORT OF AMAZING.

"And then how deft and hypersophisticated the Mozart C minor composition which came next! It was as formal as a garden and as placidly lovely. There were works by Brahms, Schubert, Scriabin and Grieg among the others which completed the program. All of it was well chosen; all of it well done. But the great Liszt fugue was nowhere surpassed."—DEEMS TAYLOR—World.

"AT NIGHT THERE WAS ERWIN NYIREGYHAZI, THE YOUNG HUNGARIAN, OF THE TIRELESS WRISTS. HE MUST HAVE A TREMENDOUS STORE OF RICH VITALITY TOO, FOR HE PLAYED A DEMANDING PROGRAM THAT INCLUDED ALMOST EVERYTHING DIFFICULT IN THE PIANIST REPERTORY. Something like cheers greeted him after the Liszt Second Rhapsody. Just when you are tempted to accuse him of a tendency to pound, Nyiregyhazi diverts you with his amazingly deft use of the pedal. He has his dreams, and they floated through Scriabin, Grieg's Twilight Nocturne and the Tchaikowsky-Grainger 'Flower Valse.'"—KATHARINE SPAETH—Evening Mail.

"He aroused admiration and astonishment by his exquisite pianissimos, his masterful technic, and his speed and dynamic range."—W. J. HENDERSON—Herald.

"THE TEMPERAMENTAL HUNGARIAN, ERWIN NYIREGYHAZI, WAS HEARD BY AN APPRECIATIVE AUDIENCE. The opening Liszt fantasia and fugue had a RENDERING OF REMARKABLE SONORITY. Mr. Nyiregyhazi seemed happiest in Liszt's arrangement of Schubert's Erlkonig, where he attacked the piano with all possible force in a fierce, vivid expression of the rush of the music. Lighter passages were well played in the Liszt Valse-Impromptu, while the Second Hungarian Rhapsody gave another chance for a booming bass. Two Scriabin numbers, a Grieg Nocturne and Grainger's arrangement of Tchaikowsky's Waltz of Flowers ended a performance of considerable contrasted coloring that stirred its hearers."—H. E. KREHBIEL—Tribune.

"Erwin Nyiregyhazi, whose fiery fingers first played here several years ago, last night returned to Aeolian Hall. HIS BRILLIANCY IS DEEPENED BY A KEEN MENTAL CONTROL, making for clarity in exposition and surprising maturity of style. He had a decidedly large audience."—G. W. GABRIEL—Evening Sun.



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BENEFIT CONCERT FOR ST. MARY'S ITALIAN MISSION

Armand Tokatyan of the Metropolitan Opera Company, Magdalene Erbland, Constance Veitch and Southland Singers to Participate on Program at Plaza on April 16 Under Bishop Manning's Auspices

On Monday evening, April 16, at the Hotel Plaza, a benefit concert will be given for St. Mary's Italian Mission in the Bronx, under the auspices of the Rt. Rev. William T. Manning, D. D., Bishop of New York.

The artists appearing will be Armand Tokatyan, tenor of the Metropolitan Opera Company; Magdalene Erbland, coloratura soprano; Constance Veitch, English cellist, with Maestro Gennaro Curci, the well known coach, at the piano for the singers. A novel feature of the evening will be several dances in costume by girls from St. Mary's Mission, one of the dances being given to the vocal accompaniment of the Southland Singers, Emma E. Dambmann, founder and president, with Lucille Blabe at the piano. Ruth Emerson will play for Miss Veitch.

The proceeds of this concert will go toward building a new church. Last year's concert resulted in sufficient funds being raised to purchase the site. At present the chapel is a slightly improved old engine house. The rapid influx of Italian families into the Wakefield district of the Bronx section of New York City made it imperative to act at once so as to cope with the religious needs of this incoming population.

Since 1917 St. Mary's Italian Mission has been holding its services with the Rev. Lorenzo De Sano as priest in this little engine house, but now it is hoped that enough funds may be raised through the concert on April 16 to build a new church.

Bishop Manning in a recent letter to the Rev. Lorenzo De Sano says:

It gives me pleasure to express my warm endorsement of the faithful, devoted and efficient work for our Lord and His church which you are doing among your people at St. Mary's Mission.

With every good wish,

Faithfully yours,

(Signed) WILLIAM T. MANNING.

Mrs. Thomas Ewing is the chairman; Edith Ballin, treasurer, and the program committee includes: Mrs. Floyd F. Chadwick, Louise Eustis, Mrs. Edward Egenberger, Mrs. W. Dallis Goodwin, Mme. Emma Dambmann and Mrs. E. M. Peters. The patrons and patronesses include:

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Orders for boxes and reserved seats may be sent to Edith Ballin, 230 West Seventy-sixth street, treasurer. The boxes range in price from fifty, forty and thirty dollars for a box seating eight. Tickets are two dollars and a half, and reserved seats may be obtained at an additional cost of fifty cents.

An especially fine program has been arranged which will include operatic selections and songs by Mr. Tokatyan and Miss Erbland, as well as several duets.

Mr. Tokatyan recently enjoyed a striking success as Lucio in *Anima Allegra* at the Metropolitan Opera's first performance of the new opera. His singing and acting re-

ceived unanimous praise from the press, H. E. Krehbiel, veteran critic of the Tribune, commenting: "Mr. Tokatyan wrote his name distinctly in the books of the judicious." The reviewer of the World said: "Among the males, the surprise of the evening was Mr. Tokatyan. He blossomed out as a clever actor with an amazingly fine voice, well



ARMAND TOKATYAN,
tenor of the Metropolitan Opera Company.

handled, of lyric color and admirable volume. He should go far at this house." Following his brilliant success, Mr. Tokatyan next sang with Maria Jerizta in her farewell performance in *Thais*.

Miss Erbland is a young American singer endowed with a beautiful voice. In a recent concert in Columbus, O., Nelson H. Budd, critic of the Morning Journal, said: "Miss Erbland made a charming stage presence. In this regard she was reminiscent of Galli-Curci and vocally her gifts probably resembled those of her maturer sister in the latter's early career."

The Brooklyn Eagle, in commenting upon a recent concert of Miss Veitch, said: "Miss Veitch played with great expression on that beautiful instrument."

Revival of L'Africaine

The Metropolitan will revive Meyerbeer's opera, *L'Africaine*, on Wednesday evening, March 21. The opera has not been heard in New York since the season of 1906-7. The cast will be as follows: Selika, Rosa Ponselle; Ines, Queena Mario; Anna, Marion Telva; Vasco da Gama, Beniamino Gigli; Nelusko, Giuseppe Danise; Don Pedro, Adamo Didur. Artur Bodanzky will conduct and Samuel Thewman has the stage direction.

Frederick Dixon to Include American Works

Deems Taylor, Beryl Rubinstein and Marion Bauer are the Americans represented on the program to be given by Frederick Dixon at his second piano recital of the season in Aeolian Hall on the evening of March 20. The balance of the program will be made up of the Beethoven, op. 57, sonata, and works by Mendelssohn and Chopin.

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Gigli Entertains

On Sunday, March 4, Beniamino Gigli, tenor of the Metropolitan Opera Company, gave a dinner in honor of Commissioner and Mrs. R. E. Enright. Among those present were: Rosa Raisa and her husband, Giacomo Rimini; Sophie Irene Loeb, Mrs. R. Scognamiglio, Mr. H. W. Dearborn, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. Paul Longone, and Maestro Rosati.

Commissioner Enright presented little Rina, Gigli's daughter, with a small, white Sealyham terrier. Mr. Gigli says that his "Noah's Ark" is now complete—comprising a dog, a cat, five birds, and two children.

After the dinner Mr. Gigli and Mr. Rimini sang several operatic duets.

Helen Moller Dancers Draw Large Audience

On February 27, The Stowaways and Art Alliance of America of the Art Center presented The Helen Moller Dancers; Joseph Mathieu, tenor; Robert Armbruster, pianist, and the Duo-Art Piano in a concert at the Little Theater for the Greek Dance, Lexington Opera House building. The affair was a real success, over a hundred people being turned away because of lack of room. The audience was very appreciative.

Cherniavskys Score at London Concerts

A cable from the MUSICAL COURIER's London representative, Clarence Lucas, received as the paper went to press, reads: "All Cherniavsky Wigmore Concerts Crowded. Encores. Critics praise."

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Wagnerian Opera Festival

LAST WEEK OF GERMAN OPERA AT
MANHATTAN ATTRACTS LARGE AUDIENCES

Before Moving to the Lexington Opera House, Company Presents Old Favorites and Performances Are Received with Marked Enthusiasm—Few Changes in Cast

LOHENGGRIN, MARCH 5.

The fourth week of the German Opera Company's engagement at the Manhattan opened on Monday evening, with a fine repetition of Lohengrin. The cast was a familiar one, including Ernst Lehmann as Henry the Fowler, Robert Hutt as Lohengrin, Theodor Lattermann as Frederick of Telramund, and Elsa Wuhler as Elsa of Brabant. Maria Lorenz-Hoellischer was a most satisfactory Ortrud. Eduard Moerike conducted the performance, which, incidentally, was the fourth to be broadcast this month.

TANNHÄUSER, MARCH 6.

Wolfram, in the version given by Joseph Schwarz, furnished one of the chief delights of the evening. This exceptionally gifted baritone moved his hearers to unbridled enthusiasm through the medium of his fine voice, his musical conception and delivery, his lyric command, his romantic bearing, and his tremendous earnestness and force as an actor. Mme. Alsen, as Venus, was another especially noteworthy feature. She contributed lovely tones and temperamental histrionism, and her appearance left nothing to be desired. Lussmann repeated his sincere and convincing Tannhäuser, and Seinemeyer's account of Elizabeth, as well as Kipnis' of the Landgrave, also deserve warm praise. Leo Blech conducted like the master he is.

DIE MEISTERSINGER, MARCH 7 (MATINEE)

Die Meistersinger was repeated before a large audience, with the usual delay in starting, having been advertised for one o'clock and the conductor not taking his stand till a quarter of two. There was some change of cast, Editha Fleischer being an attractive Eva, Lattermann a most excellent Sachs, and Urlus presentable as Walter. The remainder of the cast was practically the same, and Blech conducted with his accustomed mastery.

THE FLYING DUTCHMAN, MARCH 7 (EVENING)

Germany has certainly learned how to sing! This belief is that of the present writer, who lived four years in that country, but at a period when the only real singing heard was that of Italian educated German singers, or of visitors from Italy or Spain. A willingness to learn from other nations, and then improve on what is learned, was ever a characteristic of the Teutons; modern inventions bear out this assertion. They are not a race of originators. The hearty fine tones of Ernst Lehmann, the sonority and splendid carrying power of Friedrich Plachke, the easy range to a high C of Mr. Scheurich, the clear and sustained brilliancy of Meta Seinemeyer's voice, the ringing quality in Heinz Bollmann's tones and the pathos in that of Johannes Scheurich, all this was noted and greatly enjoyed by the large audience of March 7, under Conductor Eugen Gottlieb. The sailors and spinning maidens were all lusty and lively; curtain calls for the principals, who invariably brought out Conductor Gottlieb, were many, and the general fluency of the whole performance was fine in every respect.

DIE WALKÜRE, MARCH 8.

Die Walküre, at the Manhattan, seems to be a decided attraction, for it drew a large audience at its fourth performance on Thursday evening. There were a few changes in the cast for this performance—Adolph Lussmann was Siegmund, Friedrich Schorr was Wotan, and Marie Lorenz-Hoellischer was Brünnhilde. The balance of the cast was the same as at the three previous performances—Eva von der Osten as Sieglinde, Otilie Metzger as Fricka, and Ernst Lehmann as Hunding.

The sincerity which the artists imbue in their work is indeed refreshing and the audience gave evidence of its pleasure by enthusiastically applauding them. Lussmann and Eva von der Osten were recalled a half dozen times after the first act. Schorr and Marie Lorenz-Hoellischer also received their just share of the honors later on. Leo Blech, conducting, was not forgotten by this appreciative audience.

TRISTAN AND ISOLDE, MARCH 9.

Tristan and Isolde was repeated at the Manhattan Opera House on Friday evening. Jacques Urlus, admirable as of old as Tristan, gave a fine account of himself, and Alexander Kipnis was the King Mark. Brangaene was wisely entrusted to Otilie Metzger, who did some commendable singing. Theodor Lattermann, whose singing during the company's engagement has placed him in the public's favor, was Kurwenal. Last but not least comes Elsa Alsen, whose impersonation of Isolde was a magnificent piece of work. Vocally she rose to great heights, lending her rich and beautiful voice to her music in a manner that aroused great

enthusiasm. Dramatically she was also admirable, making one realize that she is one of the finest interpreters of this particular role heard in years. Moerike conducted.

TANNHÄUSER, MARCH 10 (MATINEE)

Tannhäuser was given a creditable performance on Saturday afternoon at the Manhattan, first honors going to Meta Seinemeyer as Elizabeth, Maria Lorentz-Hoellischer as Venus, Adolf Lussmann in the title role, and Friedrich Schorr as Wolfram. The others, however, in their respective parts added to the general excellence of the repetition of this popular opera. Leo Blech conducted with skill.

The entire cast follows: Herrmann, Ernst Lehmann; Tannhäuser, Adolf Lussmann; Wolfram von Eschinbach, Friedrich Schorr; Walter von der Vogelweide, Heinz Bollmann; Heinrich the Writer, Paul Schwarz; Biterolf, Rudolph Hofbauer; Reimar von Zweter, Erik Schubert; Elizabeth, Meta Seinemeyer; Venus, Maria Lorentz-Hoellischer; a young Shepherd, Editha Fleischer; pages, Friedel Schwarz, Hede Mex, Lotte Baldamus and Emma Bassth.

DAS RHEINGOLD, MARCH 10 (EVENING)

On Saturday evening a large and well pleased audience listened to what proved to be a worthy performance of Das Rheingold. Moerike conducted the orchestra—after a considerable delay of time in starting, owing to trouble about the men not being paid, but which question was evidently finally peaceably settled—and the cast included Friedrich Plachke as Wotan; Woglinde, sung by Editha Fleischer; Wellgunde, Lotte Baldamus, and Flosshilde, Jessika Koetrick, the last three the Rhinedaughters. Erda was entrusted to Otilie Metzger. All contributed to the evening's pleasure and in turn were well received.

ROBERT SCHUMANN'S SISTERS
IN NEED

Bohemians Collecting Funds for Their Relief—Hofmann Volunteers to Give Recital April 6

Some time ago an appeal was sent out in behalf of the two surviving daughters of Robert Schumann, one eighty-two and the other seventy-two years of age. English friends cared for it at that time, so that their home in Switzerland was not sold from over their heads; but they are in want of food and clothing and to raise a fund to provide them with these, a large committee composed of the principal members of the New York Musicians' Club, known as the Bohemians, has been formed.

Josef Hofmann has come to their help with an offer to give a recital, without fee, so that the proceeds may go into a fund established by the Bohemians. The recital will take place on Friday evening, April 6, in Aeolian Hall, on the eve of Mr. Hofmann's departure for Europe. It will be his last recital for this season.

The committee feels that a great many more persons will wish to contribute to the fund than can be accommodated at the recital, and has suggested that contributions be sent to the Schumann Fund in care of the Farmers Loan and Trust Company, which is the legal custodian of the Musicians' Foundation, administered by the Bohemians.

It is planned to raise a fund large enough so that the yearly income will be sufficient to provide a comfortable living for the two sisters during their lifetime, and after their death the income shall continue to be used to help deserving musicians who are sick or in want. The concert will be under the management of the Wolfsohn Musical Bureau.

Fay Foster Songs Featured

Louis Graveure is so universally known as an exceedingly fastidious and successful program builder that composers feel honored to have one of their songs chosen by him for his recital. Rarely does he give two songs by one composer on the same program, but this was the case at his last New York recital in Aeolian Hall, when he gave Fay Foster's Little Ghosts and My Menagerie.

Mr. Graveure seldom omits from his recitals My Menagerie, of which he once said: "I don't want to leave off My Menagerie and my audiences wouldn't let me if I did." Little Ghosts was given its initial New York presentation on this occasion, and met with much favor, the audience practically demanding a repetition, which, however, Mr. Graveure gracefully evaded. It is a song of exquisite delicacy, and will undoubtedly take its place in the repertory of the best singers.

Cincinnati Orchestra Management Changes

A. F. Thiele, for the last five years manager of the Cincinnati Orchestra, tendered his resignation last week, owing, it is stated, to a change of policy adopted by the board of directors. His successor will be Mrs. J. W. Darby of Cincinnati, and Arthur Judson, the manager of the New York Philharmonic Orchestra, has been engaged as advisory manager.

John Barclay in Modern Music

The success of John Barclay's appearances as soloist with Jeanne de Mar in lecture recitals on modern music has led to another engagement for Mr. Barclay in Boston on March 20. On March 25, Mr. Barclay will be soloist with the New York Symphony Orchestra under Dr. Walter Damrosch. Within the past month, the baritone has appeared with the Detroit Orchestra and with the Philadelphia Orchestra, the latter in Toronto.

Ruth Ecton Sails for Europe

Ruth Ecton, American soprano, left New York on the S. S. Majestic on March 10 and intends to visit many points of interest in France, Italy and Germany. She will remain in Europe six months.



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YOLANDA MERO BELIEVES IN AMERICA

As has already been announced, Yolanda Mero, after playing in Europe this spring, summer and fall, will return to America for concerts after the first of the year. Her return to the American concert stage has already aroused much interest and her limited time is being rapidly engaged.

It is right that it should be so, for Mme. Mero is a forceful and gifted artist and has a personality worthy of expression and a technical mastery that renders its expression possible. She is also a forceful talker if she is approached upon subjects which arouse her interest, and it was upon one such subject that a MUSICAL COURIER interviewer happened to touch in conversation with Mme. Mero recently.

This subject, which aroused her interest, and, it may be added, her ire, was that of American programs—that is, programs to be offered to American audiences.

It came about in this way: We were talking of the recent season of German opera at the Manhattan Opera House, and the interviewer expressed regret that American audiences liked Wagner so little that the heavier Wagner operas were rarely given at the Metropolitan.

"No!" exclaimed Mme. Mero. "That is absolutely not so! The Wagner performances at the Metropolitan are always sold out, crowded to the doors, whether they are what you call heavy operas or not. Just the other day I read a letter in the Times written by somebody who signed himself 'A Subscriber' and who stated that regular subscribers to the Metropolitan always gave their seats away when the heavy Wagner operas were given."

"That is not true," repeated Mme. Mero. "Anybody who makes a statement like that is underrating American musical taste most stupidly. There may be a few people who do not understand Wagner, or any music, for that matter, and for whom opera is only a society function, but they are not in a majority. The majority of people in America not only understand, but they are, of all people in the world, the most anxious to increase their understanding."

"Why, do you know that there is no country in the world, with, perhaps, the possible exception of Germany, where small towns in rural districts support the highest kind of music as the small towns do in America? I tell you, every European artist who comes over here to play is amazed, whether he or she acknowledges it or not. There is a widespread culture in the cities and outside of the cities that is truly astonishing."

"Part of it is due to complete understanding and part of it due to a desire to understand. And this desire, which is not new, has led to understanding. The artist can tell by the applause. Do you think it is necessary to play 'light' programs for Americans, even in the rural districts? We all get an idea sometimes that it is necessary to play down to the Americans. Americans think that themselves."

"But it is applause that tells, and the spontaneous applause that greets what some people might call heavy works on recital programs is the best proof possible that the works have been understood, that the audience has felt the work, which is the best kind of understanding."

"In America it absolutely does not matter how heavy a work is if only it is real. If it is dull, of course it will not give pleasure, but a work full of real ideas, no matter how heavy it is, will be received with acclaim. Of course, it is true that familiarity adds to people's love for certain pieces. It is only natural that it should—the old tunes are the best loved. But let an American audience only hear a great work a few times and it accepts it fully and completely."

"Some of the greatest failures on the American concert stage have been the result of playing down to the supposed ignorance and lack of culture of American audiences. An artist who makes that sort of mistake has no chance here. Americans insist upon the very best."

"But," objected the interviewer, "surely you will not claim that the average American has the technical knowledge to judge of comparative merit?"

"All the better," said Mme. Mero. "All the better. That very technical knowledge is possessed by audiences in some European countries—very small audiences. And the result is that they do not, often enough, appreciate the big thing. They judge by certain traditional standards. They will hiss off the stage certain new works that the American will listen to with interest and curiosity."

"Not that the American is in the least deceived. He is willing, as the saying goes, to try anything once. But he does not take sides in the matter and stand up for a bad thing just because it is the fashion, or turn down a good thing because it is new and opposed to old accepted ideals."

"That is why playing for American audiences is such a test. The player must have something to give that is real. Substitutes count for nothing, and a dry, studied, cold art, no matter how traditional it may seem, will not move the American audience."

"And after all is not that as it should be? Art is not the repetition of formulas but the giving of something personal, feeling aroused by feeling."

"The American likes the emotional artist," suggested the interviewer. But that was a statement to which Mme. Mero refused to subscribe.

"No," she said. "I do not feel that way about it. Some of the most successful artists here are not what I would call emotional." She mentioned several of the very great, and the interviewer began to see that the meaning of the word "emotional" might have different shades of meaning. To Mme. Mero it appeared to mean a certain lack of control. Speaking of one of the great pianists she said that he "stood above his art," meaning, perhaps, that he never gave way to his emotions. The meaning was rather involved and left the interviewer decidedly puzzled. But one thing was clear: Mme. Mero considered emotional playing rather less than the highest type of artistry, and would not acknowledge that the American public was any less low than the very top in its appreciation of art values.

Speaking of programs, Mme. Mero said she played "everything," and then made a reluctant reservation—"except the modern French."

"And that," she added, "is not because I do not like it but because of their system of charging a performing fee."

That is a thing the MUSICAL COURIER has often protested against, and it is easy to understand Mme. Mero's point of view. For such an artist to play any work is a recommendation for the work that should be worth more than any performing fee. To charge the artist for this obligation is unreasonable. Mme. Mero finds it so. The amount, she points out, is small, but for the modern French to try to put itself above all the rest of the world, charging a fee for the use of its music where the composers of all other nationalities are only too glad to have their works performed, is certainly not tactful, to say the least of it.

Even at this early date Mme. Mero's managers have already received demands for her time, although she does not begin her tour until after the first of next year. As soon as the announcement was made that she would be available, requests were received for date reservations, a fact that cannot be surprising in view of Mme. Mero's former successes.

Students' Recital at American Institute

One of the frequent students' recitals given at "The Chittenden School," as some people call the American Institute of Applied Music, was that of February 26, when piano, vocal and violin music was performed in a program of twelve numbers. Methods taught at this school involve a definite procedure; consequently excellent results are obtained, especially evident in the piano playing of Thelma Cassem, Miss Bertuch, Geraldine Bronson, Veranella Batson, and Esther Arnowitz, pupils respectively of Mr. Moore and Miss Chittenden. Vocal numbers were given by Cyril Pitts, Rose Malowist, Walter Preston, Thomas Curley and Charles Brandenburg, who are the pupils of Messrs. Klibansky, Lanham and Tebbs. Violin music was played by

Morris Goldberg (Mr. Spiering, teacher) and Martin Schlesinger (Mrs. Mix, teacher), the latter being accompanied by the youthful Samuel Prager.

Mirovitch Scores in Northwest

Alfred Mirovitch, the Russian pianist, went out in January for a tour that extended to the Pacific Coast and back through the South, meeting with most unusual success wherever he appeared and being reengaged for next season in a large proportion of the cities. Here are a few notices which he received in the northwest:

Alfred Mirovitch, who takes his place among the foremost Russian pianists of the day, was heard in concert for the first time in Seattle last evening. A brilliant pianist, his playing of the various numbers was greeted with full appreciation. His technique, power of interpretation and tonal coloring were very commendable.—The Seattle Star.

In Alfred Mirovitch, Portland music patrons have found a new pianist to talk of and praise. They heard him last night at the Auditorium and applauded so enthusiastically there can be no room for doubt as to the warmth of his reception. Mirovitch is Russian, with balanced temperament and poetic inspirations which he understands so clearly to express through his playing that the audience becomes inspired and seemingly follows him in thought and mood every minute of the program. His hearers seem to feel spontaneously the emotions he experiences as his fingers tempt from the piano tones that sometimes one thing would not be obtainable from an instrument of wood and metal.—The Oregon Daily Journal, Portland, Oregon, January 9.

Alfred Mirovitch, the eminent Russian pianist, was presented in recital last night at the Auditorium. The opening number, a Toccata and Fugue in D minor (Bach-Tausig), showed an exquisite balance of tonal values. Every note sang under Mirovitch's fingers. The orderly measures flowed like a lovely fountain of musical sound. His playing as a whole is perhaps more crisply accented than that of most artists of the piano. The logic of what he plays is never obscured. His playing was full of markedly unusual effects, notably at the end of the second number and others. But it was in the interpretation of Chopin that Mirovitch shows himself a transcendent artist. It was marked by the utmost subtlety. His playing of the familiar *Maria Funebre* made one feel that one had never really heard it played before. The whole conception of this movement and of the *Finale* was original, poignant, fateful, and at the same time full of beauty. One must conclude that here is an artist who approaches Chopin in a mood, new, vital, and comprehending.—Morning Oregonian, January 9.

Heavy Demand for Bach Festival Tickets

Bethlehem, Pa., March 9.—The eighteenth annual Bach Choir Festival will be held in Packer Memorial Church at Lehigh University, May 25 and 26, when, under the direction of Dr. J. Fred Wolfe, who founded the noted chorus in 1898, the 250 singers will give Bach's two great works, *The Passion of Our Lord According to St. John*, and the *B Minor Mass*. The first will be sung at two sessions the first day and the *Mass* at two sessions the second day. A large section of the well known Philadelphia Orchestra will furnish the instrumental accompaniments, as has been the case at every festival for some years.

The Bach Choir, in a sense, is twenty-five years old this year, although there were six years from 1905 to 1911 when no festival was held. Dr. Wolfe being head of the music department of the University of California those years. During that period, however, most of the singers were kept together in other local choral unions, one of these directed by T. Edgar Shields, the Bach organist for some years. There will be a celebration of the choir's twenty-fifth year on April 4 in this city, when the chorus will sing in the Liberty High School. This event will also mark the sixtieth birthday anniversary of Dr. Wolfe. Several thousand citizens will attend and the entire community is co-operating in making the dual celebration a big event in the musical history of the city.

The annual festival this year will be attended again by a throng of music lovers and Bach devotees from all over the eastern section of the country, as is indicated in the early and heavy demand for tickets.

Lee Simonson on Master Institute Faculty

Lee Simonson, one of the organizers of the Theater Guild, has been induced to teach some of his ideas to the younger generation and has joined the faculty of the Master Institute of United Arts, (New York), of which Robert Edmond Jones is also a member.

Among the productions that Mr. Simonson has to his credit this year is the brilliant stage of *Peer Gynt* which has been counted one of the most memorable theatrical events of the season. R. U. R. and the insect comedy, as well as the *Adding Machine* which is soon to appear, are also from Mr. Simonson's fertile imagination. Back to Methuselah, given last season and marked as one of the real innovations in American productions, was also the work of Mr. Simonson.

Since the beginning of the Theater Guild, Mr. Simonson has been one of the active workers and one of the forces of bringing it to its present position in the theatrical world.

Engagements for Arthur Middleton

Among other engagements filled recently by Arthur Middleton, the American baritone of Metropolitan Opera Company fame, was a joint recital with Paul Althouse in Chicago on March 11 and also an appearance with the same artist in Hamilton, Ontario, Canada, on March 13. He is booked for a joint recital with Mildred Dilling, harpist, at Myerstown, Pa., today, March 15.

Alice Louise Merten's Lecture Recital

Alice Louise Merten, contralto, will give her original lecture recital, *Music of the Orient by Oriental and Occidental Composers*, at the Wurlitzer Auditorium, 120 West Forty-second street, New York, Thursday evening, March 22.

Gray Lhevinne for Penn Hall

Estelle Gray Lhevinne, the violinist, will give a recital at Penn Hall, Chambersburg, Pa., next December.

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ARTISTS OPEN ATLANTIC CITY MUSICALES.

On March 3, the first of a series of five Saturday Evening Musicales was given at the Chalfonte-Haddon Hall, Atlantic City, by John Charles Thomas, baritone; Suzanne Keener, soprano of the Metropolitan Opera Company, and Madgeleine Brard, pianist, who were snapped on the board-walk the following day. These musicales are arranged by R. E. Johnston, and those engaged for March are: March 10—Gigli, tenor of the Metropolitan Opera Company; Clara Deeks, soprano, and Lucille Orrell, cellist; March 17—Cyrena Van Gordon, contralto, Chicago Opera Company; Raoul Vidas, violinist, and Paul Ryman, tenor; March 24—Giuseppe De Luca, baritone, Metropolitan Opera Company; Helen Hobson, soprano, and Rudolph Bocho, violinist; March 31—Queenina Mario, soprano, Metropolitan Opera Company; Paul Althouse, tenor, Metropolitan Opera Company, and Irwin Nyiregyhazi, pianist. (Photo © Keystone View Co., Inc.)



GRACE HOFFMAN.

coloratura soprano, who is specializing in costume recitals, pictured as she appears singing her French songs. Italian, Spanish, and other languages make up her program, with costumes befitting each group. (Royal Atelier photo.)



"LADDIE" GRAY-LHEVINNE MAKES HIS DEBUT.

The accompanying picture was snapped within the month. The baby of Mme. Gray-Lhevinne, together with the artist's mother, traveled several weeks with the violinist. During a matinee concert when he was given the begged for treat of listening to the program from in behind, he suddenly trotted onto the platform while his mother was between numbers of a group, smiled at the audience and at the artist, took out his big watch like a man, began to wind it, looked up at the violinist and said in a clear voice, which the whole audience could hear: "Munno, please play the Zephyr and I'll time it." Needless to say, there was a sensation, and "Munno" played his favorite, while he stayed on the stage smiling his joy, and then they acknowledged the storms of applause together. The little fellow has now returned to his mother's home on the edge of San Francisco Bay.



"THE LADY FROM LOUISIANA."

whose real name is Edna Thomas. She "turned 'em away" at the two concerts of Southern Plantation Songs she gave in New York this season and probably will do so again on the night of April 1 when she sings at the Selwyn Theater. (Nicholas Muray photo.)



GUESTS AT HUBERMAN'S FAREWELL RECEPTION.

The Polish violinist was entertained at the Hotel Brevoort by Dr. and Mrs. J. O. Greenschpoon, heads of Supreme Concert Management of New York, before sailing for Madrid to play before the King and Queen of Spain, after which he will give recitals in many of the largest cities of Europe. Mr. Huberman offered several selections to the enjoyment of those present who were: (1) Bronislav Huberman, (2) Carl Friedberg, (3) Rubin Goldmark, (4) Mr. Rosebault, (5) Dr. J. O. Greenschpoon, (6) Abracha Konevsky, (7) Mr. Frankel, (8) Geo. Lubarski, (9) Joseph Prager, (10) Mr. Campbell, (11) Mr. Stojowski, (12) Mr. Rennard, (13) Sam Franko, (14) Mr. Mason, (15) Mr. Van Hoogstraten, (16) Mr. Ainslie, (17) Robert Stevens, (18) S. L. Debatto, (19) Signor Leoncavallo, (20) L. Waldman, (21) Mr. Freed, (22) Mr. Henderson, (23) Mr. Bernard. The ladies from the left to right are: Miss Bernstein, Miss Melna, Mrs. Stojowski, Mrs. Greenschpoon, Mrs. Stokolski-Fried, Mrs. Lubarska, Miss Prager, Mrs. Prager, Mrs. Campbell, Princess Atalie, Miss Sanina, Mrs. Crantz, Miss Howard, Mrs. Rosebault and Miss Mentha.

NIGHT OF LOVE THE HIT OF THE RUSSIAN OPERA SEASON IN CHICAGO

The Demon Also Among Interesting Operas Presented—Chaliapin, Erna Rubinstein, Bauer and Casals Heard—Musicians' Club of Women Presents Stell Anderson—Grace Welsh Busy—Marie Lighthall Passes Away—Schnabel Soloist with Chicago Symphony—Alexander Lehmann Severs Connection with Chicago Musical College—Notes

Chicago, March 10.—The third week of the interesting season given by the Russian Opera Company at the Auditorium was ushered in with the first performance here of Valentin Valentinov's operetta, *Notch Luby* (A Night of Love), which created a furore on the first evening and has led the Russian Grand Opera Company to schedule several performances of this operatic mosaic for the balance of the third week and several repetitions during the fourth and last week of the company's season in Chicago. A Night of Love, in becoming the most popular opera in the company's repertory here, is merely repeating its Russian history. According to word received at this office from the press representative of the company, it has been more in demand in Russia than any other opera ever since its first performance in Petrograd fifteen years ago. Leo Feodoroff, the impresario who formed the Russian Grand Opera Company, and led it out of Russia, brought the score to America with him in manuscript form. The audience on Sunday night was delighted with the new work, showed its immeasurable pleasure by vociferous plaudits and the encore rule had to be broken in many instances. Valentinov's opera is composed of tunes from Faust, Carmen, Aida, Huguenots, Merry Widow, Rigoletto, Pagliacci, Trovatore, The Demon, Eugene Onegin, Romeo and Juliet, Daughter of the Regiment, light operas by Suppe, Offenbach and Millocker, Russian songs, Johann Strauss waltzes and many other well known tunes from opera and folk music, set to a clever farce libretto. It was presented with many of the company's best singers and due to the big hit it made here the financial success of the company is practically assured and a return visit next season most probable.

On Monday night, Eugene Onegin was repeated. Christmas Eve held the boards on Tuesday night. The first repetition of Night of Love, which stunned Chicago as it had stunned Petrograd and Moscow, was listened to by a packed audience. Thursday night The Demon was repeated. On Friday night The Jewess, beautifully presented, was repeated. At Saturday's matinee The Snow Maiden was presented,

which presentation was adequate in every respect and drew a large attendance. On Saturday night, Night of Love was repeated before an audience that taxed the Auditorium.

SUNDAY CONCERTS.

While the Auditorium held the attention of opera-goers, recitals and concerts in great numbers were presented throughout the week. On Sunday the best patronized and most interested recitals were those of Feodor Chaliapin at the Auditorium, Erna Rubinstein at Orchestra Hall, and Harold Bauer and Pablo Casals in joint recital at the Studebaker Theater.

CHALIAPIN.

A great personality, Chaliapin has conquered the Chicago public, as, though he has appeared here in many opera performances and in several recitals this season, his vogue goes on unabated. As is generally the case with this famous Russian basso, he sings some of his songs superbly but with others takes extraordinary liberties. But Chaliapin is Chaliapin, and he is allowed many things that would not be permitted any other basso now appearing before the public. In the Russian numbers he gave unalloyed pleasure and, according to Kate Crandall Raclin, who managed the concert, two other recitals are assured for Chicago for next season, as she signed contracts after last Sunday's concert with Manager S. Hurok for two Chaliapin re-appearances here.

ERNA RUBINSTEIN.

At Orchestra Hall before a large and demonstrative audience, Erna Rubinstein, who recently made a sensation at her debut in this city as soloist with the Chicago Symphony Orchestra, scored as heavily at her first recital under the direction of Wessels & Voegeli. This young violinist is already a great one, judging by the manner in which she played her entire program. Intricacies completely disappear under her fleet fingers and the large tone she draws from her instrument added to her masterly interpretation of the numbers inscribed on her program. Encore: were numerous and, judging from the attitude of the audience, many return engagements are assured her.

MUSICIANS' CLUB OF WOMEN.

At its artist recital on Monday afternoon, March 5, at the Blackstone Theater, the Musicians' Club of Women presented Stell Anderson, a Chicago pianist.

BAUER AND CASALS.

A very large audience was on hand at the Studebaker Theater on Sunday afternoon, when under F. Wight Neumann's management, Harold Bauer and Pablo Casals appeared jointly in recital. Heard for the purpose of this review in their first selection, which consisted of the Brahms concerto in E minor for piano and cello, the two artists appeared under a different light—Bauer, playing at his very best, Casals, seemingly out of form. Harold Bauer played his part superbly, with all the eloquence of a great pianist, a poet and a master interpreter of the Brahms music. Pablo Casals played as though he were bored and the tones he drew from his cello were in many instances blurred. There was also a certain scratching and a tone of wooden quality that were not ingratiating to the ear. Neither recitalist was heard in solos; thus, the above impression could not be

changed, as other concerts made it imperative for the reviewer to leave the theater at the conclusion of the sonata.

CHARLESTON TO HEAR HESS AGAIN.

Charleston (Ill.) will again hear Mr. Hess on April 27, when he will give a recital at their Spring Festival for the State Normal School.

SOME GRACE WELSH ENGAGEMENTS.

Grace Welsh, the young and gifted Chicago pianist, has just returned after a successful recital in Boone (Ia.) her former home town, where she was much feted during her stay. There were numerous receptions and teas, given in her honor, which made her short stay a busy one. On March 20, Miss Welsh will play under the auspices of the Chicago Artists' Association at the Fine Arts Recital Hall, and with Aletta Tenold she will give an entire two-piano program at Kimball Hall on Saturday afternoon April 7.

MARIE ZENDT KEPT BUSY SUBSTITUTING.

During the past month Marie Zendt has been called in to substitute on short notice and has been kept busy singing on short notice. Following is a list of these dates she has recently filled: January 25, recital at Cicero (Ill.); 30, recital, at Wilmette (Ill.); February 4, recital, Chicago Beach Hotel; 16, recital at Rock Island (Ill.); 18, musicale, Evanston (Ill.); 25, Waukegan (Ill.); March 7, for the radio by special request. Mrs. Zendt left Chicago, Saturday, March 10, for New York and the East, where she has several concerts, including, New York, March 12; Rutherford (N. J.), March 14, and East Orange (N. J.), March 15. Some of the important engagements this popular soprano will sing later are: as soloist with the Swedish Choral Club, at Orchestra Hall, Chicago, April 17; May 31 and June 1 at the Des Moines (Ia.) May festival.

ADDITIONS TO COLLEGE OF MUSIC FACULTY.

The Chicago College of Music, of which Esther Harris Dua is the efficient president, announces the following additions to its faculty: Paul Held, the well known composer, as head of the theory and composition department, and Alfred N. Goldman and William Fantozzi in the violin department.

ESTHER HARRIS DUA PUPILS HEARD

Mildred Goldstein and Isabelle Yalkowsky, piano pupils of Esther Harris Dua, head of the Chicago College of Music, assisted on a program Sunday afternoon, March 4, at Barnum Recital Hall. Miss Yalkowsky, besides assisting Miss Goldstein at the piano in her vocal selections, played three piano selections and as an encore rendered a vocal solo. The large audience enthusiastically applauded the gifted students in both their piano and vocal renditions.

MARY WOOD CHASE SCHOOL BRANCH RECITAL

At the Edgewater branch of the Mary Wood Chase School of Musical Arts a recital was given on Saturday afternoon, March 10, by Marian Amann Burt, soprano, pupil of Alice Shaul Terrell, assisted by Miriam E. Foster, pianist. Mrs. Terrell, who has recently been elected a member of the voice faculty of the Mary Wood Chase School, will teach at the Edgewater and Rogers Park Studios.

BUSH CONSERVATORY STUDENTS WIN SUCCESS AT MORRIS

Four talented students of Bush Conservatory gave a concert at Morris (Ill.) March 8, which "went over" with the usual Bush eclat before a large audience.

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the largest churches of the town and was received with great enthusiasm. Those presenting the program were Jennie Mohr, artist pupil of Richard Czerwonky and member of the Master School; Genevieve Dunn, soprano, artist student of Mae Graves Atkins; Elma Pearl, reader, artist pupil of Mae Riley McKinley; Andrew Quattlebaum, baritone, who studied with Herbert Miller and Kathleen Morris, accompanist.

Monday evening, April 16, is the date of the third concert in Orchestra Hall of the Bush Conservatory Symphony Orchestra. Richard Czerwonky, conductor, is planning a fine program, which will include among other numbers the Pathetic Symphony of Tchaikowsky. There will also be three soloists.

MARIE LIGHTHALL PASSES AWAY

This office extends its sympathy to Mrs. Anna Katzenberger in the loss of her daughter Marie Lighthall, who passed away at her home in Chicago on March 8 after an illness extending over a month. Miss Lighthall, who was the possessor of a beautiful soprano voice, was taken away just as she had reached the threshold of success. She was well known in and around Chicago and her many friends and admirers were shocked at her early demise. Her father, Israel Katzenberger, was for many years and up to the time of his death, critic on the Chicago Abendpost.

AMERICAN CONSERVATORY ITEMS

Heniot Levy, the well known Chicago pianist and member of the Conservatory faculty, will give his annual recital on Sunday afternoon, April 1, at the Playhouse under the direction of F. Wight Neumann.

John Knowles Weaver, student of the Conservatory, won the first prize for a piano composition offered by the State of Oklahoma Federated Music Clubs. Max Wald, another pupil, was successful in having his overture for orchestra accepted as one of the five chosen from the ninety compositions submitted in the competition for the Eyanston Festival \$1,000 prize. Mr. Wald's overture will be performed by the Chicago Symphony Orchestra under Frederick Stock on April 15.

The master classes of Josef Lhevinne, Mme. Delia Valeri, William S. Brady and George H. Gartlan, to be held at the American Conservatory this summer, will undoubtedly prove overwhelming successes, judging from the large number of requests for reservations already received. Professional musicians, artist-students and teachers are eagerly grasping this opportunity to study with these internationally known artists.

Louise Willhour, who conducts large classes in ballet and interpretive dancing at the Conservatory during the winter terms, is planning to offer special courses in dancing during the summer session from June 25 to July 28.

Miriam Zimmerman, pianist, piano student of the Conservatory, has accepted an engagement as teacher of the piano at a college in Canton, (Mo.)

Piano and voice pupils gave the recital at Kimball Hall, Saturday afternoon, March 3.

ARTHUR BURTON PUPIL HEARD

Charles Young, tenor, a pupil from the class of Arthur Burton, was heard in joint recital Thursday evening, March 8, at the Fine Arts Recital Hall. In three groups of songs Mr. Young disclosed a tenor voice of pleasing quality, well handled and used with careful guidance, and showed the result of fine training received at the hands of Mr. Burton.

HENIOT LEVY CLUB

The monthly meeting of the Heniot Levy Club was held at the home of Constance Aurelius on January 21. The program was presented by Esther Goodwin, Myra C. Conyers, Miss Wetzel, Armand Roth, Gloria Burch, Hazel Johnson and Evelyn Bostleman.

STUDIO NOTES OF LOUISE ST. JOHN WESTERVELT

The program on Saturday, March 10, was sung by pupils of Georgia Herlocker and Marion Capps, assistant teachers of Louise St. John Westervelt.

CHICAGO MUSICAL COLLEGE NOTES

There was no concert in the recital hall Friday evening, the performances having been changed until further notice to Central Theater on Sunday afternoons.

Louise Steele, student of the vocal department, sang at Lyon & Healy Hall. Mrs. Bert Long sang at the performance of Humperdinck's Hänsel and Gretel at the North Side Turner Hall.

The Chicago Musical College School of Opera will give a performance of the second and third acts of Carmen and The Secret of Susanne by Wolf-Ferrari at the Central Theater, Sunday afternoon, March 18.

Gregory Konold, student of Jennie Berhenke, played March 10, at the children's concert in Lyon & Healy Hall.

CHICAGO SYMPHONY ORCHESTRA PROGRAM

The twenty-second program of the present season, Friday afternoon and Saturday evening, March 9 and 10, was varied and interesting in more than one respect. Arthur Schnabel, well known pianist, but new here, played the Brahms concerto for pianoforte in D minor, and Ravel's Choreographic poem, The Waltz, had its first hearing in our midst.

The more often this reporter hears works of the modern school, the more he enjoys works by Mozart, Haydn, and all the other old classic composers. The Mozart overture to The Marriage of Figaro, which opened the program, still sparkles with good humor and never seems to age. The Haydn Oxford Symphony in G major, which is seldom performed, is another composition that strengthens the opinion that the modernists have yet a great deal to learn from the old masters, as it is doubtful if any of the modern compositions will endure, while old master-pieces will still be presented in years to come to music-lovers. Wolf's Italian Serenade is a lovely composition, which, like the balance of the program, was superbly played by the orchestra under Stock's direction. The Ravel Waltz is another one of that French composer's cacophonous works. Perhaps some day such contributions as come from Ravel and his disciples will be more appreciated and better understood, but for the present only musical snobs seem to delight in the discordance that altogether change the meaning of the word "music." Musical snobs in Chicago are not numerous, as attested by the phlegmatic attitude of the audience after the number. After the intermission Arthur Schnabel, with the orchestra, played the Brahms concerto in a manner that showed that the eulogious tributes paid

the Viennese pianist were well deserved. As a Brahms interpreter Mr. Schnabel made a big hit and his playing of the concerto fully justified the great enthusiasm of the public. Mr. Schnabel impressed at his first appearance here as a very serious musician, who belongs to the old school of pianists, his interpretation being accurate but lacking in contrast. Mr. Schnabel is not one of those pianists whose readings accelerate the pulse. On the contrary, his playing soothes the nerves. He gave a sane rendition of the concerto and was admirably supported by the orchestra.

EDUCATIONAL MEETING CONCERT

There are in Chicago many concerts that take place in and outside the loop that are not reviewed in these columns for various reasons—one, that the concerts or recitals that are not covered are generally of the kind that are best left unnoticed; secondly, there are others which take place too far out to make it physically possible to attend. Once in a while an exception is made when an interesting concert is programmed even miles away from the critic's beaten path. Such was the case when a reporter of this paper went to the Ashland Auditorium to hear the third educational concert given by the Chicago joint board of the Amalgamated Clothing Workers of America last Friday evening. An orchestra of twenty-five men, Alexander Zukowsky, conductor, played beautifully a varied and interesting program. Sylvia Tell, character dancer, and one of the foremost American ballerines of the day, made a palpable hit in her various contributions. Beautiful to look at, this young and well deserving artist, uplifts the terpsichorean art as disclosed anew on this occasion. She should again be with the Chicago Opera, as there is no dancer in our company who can rival her for grace and technic. Helen Freund, coloratura soprano, and professional pupil of Mrs. Herman Devries, sang in the artistic accompaniments of her teacher, various songs in a manner well deserving laudable comment. Miss Freund has been heard often in these surroundings and she always pleases by her straight-forward manner of singing, splendid stage deportment, well placed voice, clear enunciation and accurate phrasing. She scored heavily and justly so.

William F. Schwartz, a well known painter, whose exhibitions at the Art Institute have caused considerable comment, manipulates his voice as well as he does the brush. He has a fresh tenor voice of lovely quality, well used, and he, too, made each song most enjoyable. His success was big. The feature of the entertainment was a scene from Hansel and Gretel, well done by Edith Orenstein and Helen Derzbach, both pupils of Mrs. Devries, who presided again at the piano, playing orchestral accompaniments. The two young ladies not only sang well, but also acted their roles as though they had spent many months studying all the possibilities to be found in them. The young lady who sang the role of Gretel was so funny in her pantomime that she had the audience completely convulsed, and her antics, though most comical, were never vulgar. The young lady who sang the part has a good voice and should do well on the lyric stage. Edith Orenstein, the Hansel, was in another way quite as funny, being as awkward as the part demanded. She, too, sang very well. The Amalgamated Clothing Workers of America, an organization that comprises in its membership upwards of 400,000 members—45,000 of whom are located in Chicago—has done well for its members, providing them with music free of charge and the quiet attitude of the audience during the numbers, its great enthusiasm after each contribution, showed unmistakably a discriminating and well behaved public—one that enjoys music and who is well served by Alexander Zukowsky, its musical director.

MUSICAL NEWS ITEMS

Alexander Lehmann, violinist, has severed his connection with the Chicago Musical College and maintains his private studios at his residence and in the Lyon & Healy Building.

Karl Buren Stein, president of the Auditorium Conservatory, announces a recital in the School Hall, Saturday

evening, March 17, by dramatic and dancing pupils of Lucile Fischer and piano pupils of Anna Straka. Also a program of readings, March 27, by pupils of Mrs. Stein, assisted by the Conservatory Quartet—Eileen Everett, soprano; Mildred Meyer, contralto; Erwin Plecity, tenor, and Merlin Morgan, basso.

Jane Stuart, contralto, pupil of Carl Craven, was soloist for the Wilmette Club on Saturday evening, March 10. J. E. Stevens, basso, another pupil, made his third appearance as soloist for the Matinee Musical Club of Rennselaer (Ind.), March 9. Mr. Stevens will be soloist for the radio on March 13, and at the Woodlawn Masonic Temple, March 18.

RENE DEVRIES.

Wassili Leps in Europe

Wassili Leps, the well known conductor, sailed for Europe recently and while en route on the George Washington he conducted the orchestra in the Liszt second rhapsody



WASSILI LEPS,

(center) photographed recently en route for Europe.

and the Blue Danube Waltz. Mr. Leps toured through Germany and while there visited his mother. At present she is living near Dresden, where she escaped from Russia. France and Italy are also on Mr. Leps' itinerary.

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SALVATORE FUCITO, CARUSO'S ACCOMPANIST AND COACH, TEACHING IN NEW YORK WITH SUCCESS

Was Famous Tenor's Accompanist from 1915 Until His Death—Many Prominent Artists from the Metropolitan Opera Company Studying with Fucito Now

Salvatore Fucito it was who had the privilege of being the sole accompanist for Caruso from the month of October, 1915, until the time of his death.

Maestro Fucito started out to be a pianist—was, in fact, for many years a pianist. He studied in the Accademia di Santa Cecilia, Rome, the oldest school of music in the world, principally under Sigambati, making his debut when he was only eleven years old. As a young man he had an extensive career as a public pianist, finally settling in Berlin, where he remained for sixteen years, working not only as a pianist, but as accompanist and coach in the studio of one of the best known masters there. It was the war that sent him back to his native land, and there Enrico Caruso, who had known him for many years, invited him to come to America, where he was in daily association with the great tenor from 1916 until Caruso's death, acting as his public accompanist whenever he sang in concert, and his private operatic coach. The association, as Maestro Fucito is only too happy to acknowledge, taught him a great many things, all of which have been set forth in his book, *Caruso and the Art of Singing* (Frederick A. Stokes Company, N. Y.), which attracted a great deal of attention when it first came out.

Maestro Fucito spoke most interestingly of his distinguished friend, emphasizing the fact that it is the greatest artists, such as Caruso, who never stop studying all their lives.

"Why," said he, "I have heard Caruso work steadily for twenty minutes on one note, taking it with different methods of emission, coloring it in different ways, and listening intently all the time to the effects he was producing; and when he had a new operatic character to learn, he began a year or more in advance. His first step would be to go to the public library and find out all he possibly could about the character, its environments, and the influences which had affected it. One saw the result of his tireless work in such portraits as Samson and Eleazar in *La Juive*."

Since Caruso's death, Maestro Fucito has conducted a studio in New York with notable success. Among the operatic artists who have coached with him are Edith Mason, the late Luca Botta, Giulio Crimi, Mary Melish and Margaret Romaine, all of the Metropolitan Opera. Giovanni Martinelli, the distinguished, heroic tenor of the Metropolitan Opera, has been working steadily with Maestro Fucito for five years past, and still continues with him regularly. A protégé of whom the Maestro is particularly proud is Laura Robertson, also of the Metropolitan, for Miss Robertson had never taken up the study of singing at all until she came into his studio and her entire vocal education has been received there.

At the recital which he gave for his pupils at Aeolian Hall in January, several promising ones were presented, among them Lydia Civetti, soprano; Mrs. Rosa Powell, mezzo-soprano, and Mrs. Ethel Cooper, coloratura-soprano, all of whom made excellent impressions and have been engaged for professional appearances in New York and nearby. Maestro Fucito has a young tenor, Giuseppe Lombardo, in whom he has especial faith. Lombardo was singing baritone when he came to Maestro Fucito, but the latter decided that the young man really had a tenor voice,

Leginska at Rubinstein Club

Ethel Leginska alone constituted the evening concert program of the Rubinstein Club, March 6, in the ballroom of the Waldorf-Astoria Hotel, performing a program containing works by classic and modern composers. The crisp staccato in her playing of Beethoven variations (*Tandeln und Scherzen*, not often played), the clearness of voices in the Bach prelude and fugue in C sharp major (with a little memory contretemps in the fugue), brilliancy of her playing of a Chopin scherzo, followed by presentation of flowers, and three recalls, and this in turn by an encore—the Military Polonaise of Chopin—played in deliberate tempo with many novel effects, these were features of the first group.

President Chapman delivered a preliminary address in which she mentioned Leginska as representing the new era in musical art; "not tonality, but sonority" is largely represented in modernists' works, said she. Just as we have the futurists and cubists in painting, so we have Leginska and others in music.

Dance of The Little Clown and Cradle Song of her own composition, were played by Leginska, and while there were smiles, shrugs and disdainful comments on the music itself, there was nothing but compliments for the executant. Goossens' *The Hurdy Gurdy Man* had in it vastly more character than anything in the group, and it was a relief to hear the broad and thunderous tones of Liszt's *St. Francis Walking on the Water*—a noisy time he had of it! No one plays *La Campanella* (Liszt) to equal Leginska; especially amazing is her trill, which sounds like an electric



SALVATORE FUCITO

and developments have finally proved that Maestro Fucito is correct.

"Two of the famous tenors, you will remember, started out as baritones," he said, "Jean De Reszke and Zenatelli. I have no 'method' of teaching. I don't believe there can be any method of teaching which is applicable to voices as a mass. I am like the doctor who examines each patient individually and prescribes for his particular case. I examine each voice individually and then try to handle it in the way which promises best to develop it. Lombardo had been singing baritone quite a while but my ears and my reasoning told me that he was a tenor, so I prescribed tenor treatment for him, and he is developing most satisfactorily."

automatic machine, but with spontaneous brilliancy. To this she added two encores, *Music Box* and a posthumous waltz by Chopin.

President Chapman and George A. Molleson, Treasurer Mary Jordan Baker and the MUSICAL COURIER representative, led the grand march opening the dance.

Verdi Club Morning Musicales

Marie Novello, pianist, opened and closed the program of the March 7 Verdi Club affair (Florence Foster Jenkins, founder and president), Hotel Waldorf-Astoria Apartments. The charming pianist played Chopin, Poldini, Scott, Liszt and Mendelssohn numbers, of which the Rondo Capriccioso was undoubtedly the clearest and best performed; there were speed, rhythm and dainty interpretation in it. Vincenzo Reschiglian, baritone (Metropolitan Opera Company), showed his fine voice with high G's and warmth of temperament in arias by Verdi and Leoncavallo, receiving much applause, and adding encores. Beatrice Raphael played accompaniments.

The artists were gracefully introduced by the president, who pointed to the fact that Metropolitan Opera artists "frequently appear before Verdi," and later introduced Mrs. James Henry Parker, president of the Daughters of the Confederacy; Mrs. T. W. G. Cook, president of Euterpe (of which club Mrs. Jenkins was formerly chairman of music); Ruth Helen Davis, president of the Play Producing Society, who recited Adelaide Proctor's *The Message*, adding also *Her Own Love*. All these ladies, including Emme

Maak, who recited poems of her own, added greatly to the program by their apropos remarks and poems. Especially was this the case with the lovely Miss Davis. Mrs. Louis C. Naisawald was introduced as chairman of the Welcome Committee, and both she and Mrs. John S. Watson, chairman of the annual operatic performance and ball of the Silver Skylarks, with Claire Spencer, urged attendance on that event, which will occur tonight, March 15. Suzanne Zimmerman was introduced; she called attention to her coming recital in the Astor Gallery, April 13.

The tastefully decorated platform, with background of American and Italian silken flags, banner of the Verdi Club and the Caruso framed picture, all this made the view from the audience most attractive. Worthy of mention was the series of compliments and expressions of affection for President Jenkins.

Gay MacLaren's Busy Season

One of the most enthusiastic audiences of her present season greeted Gay MacLaren at the Playhouse, Chicago, on the afternoon of February 8, when *Enter Madame* was restored to that stage for one performance. As it happened, the set the company used last year was on and the dull mauve of the walls made a fitting background for the artist's blue-grey gown. The very smart audience seemed in a particularly happy mood and recalled Miss MacLaren five times at the end of her performance. Arrangements are under way for return engagements at the same house during the late spring.

On February 5, Miss MacLaren appeared at the Iowa Theater at Des Moines, playing to a capacity house. On February 6, she played an afternoon date at the Agricultural College, Ames, Ia. She was reengaged for an April date and also for a summer school date, making it five times at that school within a year.

Immediately after the Chicago date, she left for Florida, returning north on February 26 to play a matinee at the Woman's Club of Cincinnati.

Some of her press notices were as follows:

Miss MacLaren presented nine different roles. With incredible ease she deflected her voice, changed her mannerisms, and presented an entirely different personality as she changed from role to role. The part of Mme. Lisa Della Robbia, with its snatches of gaiety, its flights of fancy, its flares of temperament, was perhaps her best role, although those who saw the original in Chicago some time ago say that in her reproduction of some of the male roles she achieved a better imitation, copying every gesture and every voice intonation of the original actors authentically. Miss MacLaren portrayed them all with apparent ease.—Daily News.

Miss MacLaren is indubitably an artist who may be said to have discovered something in the way of a novel medium. Without the assistance of other histrions, stage settings, props, or even costume, this young woman establishes her ability to reproduce with photographic and scenic fidelity, not merely the milieu, the emotional mis en scene, but also the most fugitive nuances of an entire production. *Enter Madame* is a play which provides any actress with enough to do in the leading feminine role alone, to say nothing of enacting all the roles. Miss MacLaren's voice is an admirable one. Her stage presence is faultless and she displayed yesterday a beguiling grace of gesture.—Chicago Evening Post.

The reader has a firm grasp of the essential spirit of the situations. The delicate inflection with which she unerringly indicated the person who was breaking off another's speech was even more interesting than the sparkle of the play itself, which, however, retained its fresh and sprightly character in a notable degree.—Chicago Daily Journal.

She is a one-woman theatrical company who must be seen to be appreciated.—Chicago Evening American.

Goldenberg Pupils in Successful Recital

Albert A. Goldenberg, New York violin pedagogue and preparatory teacher to Prof. Leopold Auer, presented two of his artist pupils, Nathan Radoff and Irma Frisch, in recital on February 21, in the Academy of Music, Brooklyn. The large auditorium was filled to capacity. The audience manifested its pleasure and surprise at the finished performance of these two young artists who owe all to Mr. Goldenberg.

Master Radoff, who opened the program with *Vieuxtemps' D minor concerto*, received an ovation at the conclusion of this number. He later played the sonata by Handel, *Symphony Espagnole* by Lalo, and as his closing group gave *On Wings of Song*, *Mendelssohn-Achorn*; *Spinning Song*, *Popper-Auer*; *Turkish March*, *Beethoven-Auer*, and *Caprice No. 20*, *Paganini-Kreisler*. Young Radoff has made remarkable progress during the past year. His tone is pure, sweet, and vibrant, his technic so finished as to make the most difficult passage work appear easy, his intonation is flawless, and his interpretation is of such an order as to satisfy the most critical audience. At the end of the program he was recalled eight times and gave several added numbers. The *Turkish March* had to be repeated twice.

Irma Frisch was also at her best. This little twelve-year-old girl played with remarkable control a group of four numbers comprising: *Nocturne*, *Chopin-Sarasate*; *The Bee*, *Bohm*; *Canzonette*, *d'Ambrosio*, and *Faust Fantasia*, *Sarasate*. Her playing brought forth much well deserved applause and many recalls. She also was obliged to give several encores. As a tribute to her fine playing, many floral pieces were presented to her. The accompanists were Bernard Baslow and Irving Frisch.

Reading Hears Notable Quartet of Artists

Grace Kerns, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Fred Patton, baritone, comprised the quartet of artists engaged by the Reading Choral Society of Reading, Pa., for a performance of Parker's *Hora Novissima*, in that city on March 14.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MUSIC MATERIAL FOR CLASS ROOM USE

The Problem Which Confronts Supervisors of School Music, and a Possible Solution

The question of material versus method is one which perhaps will be ever present as long as school music is in existence. The two theories regarding school music which seem not in any way to agree are: first, that the reading of music shall be accomplished through the general experience in music, and the other which says that the general experience in music shall be accomplished after pupils have learned to read. As we have often stated, both methods have their virtues. If we assume that the most important thing in school music is to teach children to read, then we are in the state of mind which does not permit of the other viewpoint, but it is certain that the other viewpoint permits of a more reasonable attitude toward the formal method of instruction.

There is a difference, however, in the type of material which must be used in each method. When the sight singing method is attacked intensively, then the material must be largely "manufactured" for the purpose, because the first steps in reading must of necessity be simple. As it usually takes a long time for children to gain power in this direction several years must be spent on music material of this character in order to accomplish the necessary result. In the other method, however, children may gain a wealth of musical experience through all types of singing, and at the same time store up a large repertoire of interesting and important music. After this experience has been gained and there is a real understanding of the subject of music, then the sight singing can be approached exactly as we would do it in the first instance. It has been proven that the time needed for this uninteresting material is considerably shortened and the pupil may soon pass on to a better type of music which includes rhythmic and melodic difficulties. After all, the essential thing in music is that the school child shall be thoroughly informed as to the real nature of music.

THE ROTE ELEMENT IN TEACHING.

There are differences of opinion regarding this type of instruction. It is our belief that there is a place for rote teaching throughout the entire elementary school course, and even the high school course, particularly in that phase of music known as the art song. There is nothing that will destroy the spirit of music quicker than a cold blooded analysis of something which should be learned because of its pure beauty, and it is in this side of teaching that the rote element is important. We further believe that every new point in teaching is more interestingly and profitably presented through the rote method than through the instruction method. What we are trying to do is to present something which is essentially new, and therefore the quickest way is the best. After the work has made an impression on the pupils then it is time to adopt the analytical method and give the child power to work out similar problems for himself. Supervisors of music frequently refer in a rather jocular vein to the fact that occasionally they find a class that can really read music. It is generally understood what is meant by this, namely that this particular group of children is actually up to their grade work. If all school music could be taught by specialists then perhaps there would never be a question as to fitness or unfitness of method presentation, but in view of the fact that so much of the work has to be done by the class teacher, whose knowledge of music is limited and whose experience is only found in the class room, the results cannot be as effective or as efficient.

THE PRESENTATION OF RHYTHM.

So many supervisors are bothered by the rhythm element in music that they frequently feel the need for more intensive work and drill in this phase of the subject. The first few years of sight reading are confined largely to the one beat, two beat, and three beat notes. The fourth grade is usually the place where the actual question of rhythm becomes a school problem. The plan most generally accepted is that the two equal tones to the beat shall be first presented. This should be followed by the dotted eighth and sixteenth, and then the triplet. The reason for this is logical because these rhythmic forms are given to one actual beat. When pupils are able to do this more or less successfully, then the dotted quarter followed by the eighth should be taken up. This is a rhythmic form which involves two beats and requires a different type of mental attitude toward the accomplishment. More pupils have difficulty with this form than with the other three, because of the difference in accents. Keep in mind that all of these forms should be presented first by imitation and it is perhaps better to spend one entire year on the rhythmic work and another year on the diatonic and chromatic drill. It is our opinion that throughout an entire course of study a large repertoire of interesting songs will do more than any other agency to encourage children to attack the difficult problems of sight reading and rhythmic drill than any other element, and in addition to this they will feel that they are actually accomplishing music and are not retarded by unnecessary drill in the definite points which are of necessity a part of this work.

SONG AND CHORUS SINGING.

It is in the seventh, eighth, and ninth grades of the elementary school that we expect a fruition of our efforts. It is here that part singing is perfected and it is through the agency of part singing that real skill in the reading of music is developed. The beauty of the tonal effects and an intelligent interpretation of the music must be considered before the didactic drill, and in order to accomplish this, music material for these grades should be selected with the greatest care and consideration for those musical elements which go to make up standard compositions that can after all be characterized as worth while. It is here that music appreciation becomes a real active part of the elementary school curriculum. It is not fair to the child to give an impression that music means only that part of the subject

which he can himself do while he is in the elementary school. That is why music appreciation, whether it be through the mechanical reproducing instruments or any other channel, is such a vital part of the school curriculum.

National Opera Club Meets

The March 8 meeting of the National Opera Club of America, Katharine Evans von Klenner, founder and president, in the Astor Gallery, had as guests of honor several of the prominent singers of the German Opera Company at present in New York, namely, Misses Alsen, Koettrik, Roeseler and Seinemeyer, with Conductor Eugene Gottlieb hovering in the background. All were introduced to the audience and were warmly applauded, especially from the many present who have seen them in their performances. President von Klenner never loses opportunity to honor representatives of the operatic world, no matter of what nation!

In droll manner, with many humorous remarks and asides, she said, "I will now 'broadcast' several items of interest, chief of which is the receipt of several inquiries as to whether the Opera Guild, the Grand Opera Society, and others with similar names, have any affiliation with the National Opera Club. Emphatically, no! we are not an ice-cream and cake, a luncheon, or social club; we are for opera in English, American opera preferred, at popular prices."

She announced plans for performances under the club's auspices in three successive months, season 1923-24; called attention to the club's "birthday party" of May 9, and to the planned City Federation Hotel, to which many women's clubs have made subscriptions, and at once a fair start toward \$1,000.00 from the National Opera Club was made. Business matters having been despatched with customary von Klenner celerity, the musical program followed; it consisted chiefly of the operologue, Juggler of Notre Dame, by Havrah Hubbard and Edgar Bowman, the beautiful Massenet music and elucidation of the opera being much enjoyed. Preceding this, Mr. Hubbard made a plea for "broadcasting" the club, giving it greater prominence, more advertising, and asking everyone present to constitute themselves radio centers. David Robinson, violinist, with Leon Robinson at the piano, gave a fine performance of a Brahms sonata, and other pieces for violin solo, and received well deserved applause.

The National Opera Club program of February 26, which was broadcasted from radio station WEAJ, consisted of a regular program of choral numbers under the direction of Romualdo Sapio, an address on The Purposes of the National Opera Club, by the president, Baroness Katharine Evans von Klenner (also chairman of music of the New York State and New York City Federation of Women's Clubs); baritone solo by Yakov Loukin, soprano solo by Bernice De Pasquale, tenor solo by Albert Meehan, and Operalog by Havrah Hubbard. All this attracted attention throughout the country, and following it, Mme. von Klenner received over two hundred letters thanking her for the evening, with inquiries regarding the club's activities.

Tittmann with Baltimore Oratorio Society

At the recent performance of The Creation by the Baltimore Oratorio Society, Joseph Pache, conductor, given with the support of the New York Symphony, Charles T. Tittmann sang the bass roles of Raphael and Adam. The performance was interrupted for several minutes when Mr. Tittmann rolled down to a big resonant low D in the recitative preceding the aria, Now Heaven in Fullst Glory Shone, a note that carried from one end to the other of the big Lyric Theater, while the audience laughed and applauded and Conductor Pache turned and congratulated Mr. Tittmann. Concerning his work the Baltimore Sun of February 21 said: "Mr. Tittmann is well known in the field of oratorio. His voice is rich and sonorous, with an upper register of unusual smoothness. The long recitative and the aria following were remarkably well done."

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Bateman-Golson Nuptials

Florence Golson, well known composer, will be married on Thursday evening, March 22, to Winton Wadkins Bateman, the ceremony being performed in the First Baptist Church, Wetumpka, Ala. Miss Golson is claimed with pride by Alabama, being known as a blind composer and singer, and her songs have gained her favorable recognition throughout the country.

Sinigalliano Pupil Plays in Newark

Helen Sinigalliano, wife and pupil of the well known violin pedagogue, appeared in a concert on February 28 in Newark, N. J. Her numbers were: Slavonic Dance in E minor, Dvorak; Caprice Viennois, Kreisler; Ave Maria, Schubert-Wilhelmj, and Gypsy Airs, Sarasate.

Sundelius to Sing with Friends of Music

On Sunday afternoon, March 25, Marie Sundelius will appear as soloist with The Society of the Friends of Music, at the Town Hall, New York, in a performance of Schubert's Mass in E flat.

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ACROSS THE COUNTRY

Astoria, Ore., March 3.—The Friday Musical Club presented Florence Easton in song recital, thereby winning the warm gratitude of a large audience. The perfect enunciation with which she executed texts in French, German and English was most marveled at. Her program was remarkably well balanced and entirely effective. Meine Liebe ist Grün (Brahms) made an exceptional appeal while Dalcroze's l'Oiseau Bleu was the favorite of the French group. Two melodies of Mexican origin, arranged by La Forge, made plaintive appeal. Two other songs by this New York composer appeared in the closing group, Supplication and Song of the Open. Ralph Leopold, the skillful accompanist, proved to be a soloist of real worth, also.

G. M. E.

Augusta, Ga., March 1.—The Augusta Music Memory Contest, which began a week ago, is engaging all Augusta.

A recital was given at the Bon Air by Marian Sewell, assisted by the Bon Air orchestra which has already, in its short stay in Augusta, made a fine reputation for itself. The proceeds of the concert went to the Mary Warren Home for Aged Women.

The music pupils of Lucille Sheron entertained their friends with an informal recital. Prizes were awarded to Rose McCarthy and Elizabeth Hallihan.

Much interest centers in the announcement that Signora de Fabritis, a former resident of Augusta, will head the voice department of the University of Georgia's summer school. Three courses will be offered under her instruction: private lessons; Italian diction, with special reference to the needs of the singing student (in class), and a course in professional training for voice teaching; open only to advanced pupils.

The Sunday concerts that are a regular feature of the summer season in Augusta, were inaugurated last Sunday, when the Eagle's Band offered a carefully selected program, at Allen Park.

Boston, Mass.—(See letter on another page).

Buffalo, N. Y., March 2.—Those popular concert-givers, Phillip Gordon and Elinor Whittemore, gave another interesting program in Twentieth Century Hall, under the auspices of Gould Brothers. Mr. Gordon's piano virtuosity was best shown in two Liszt compositions; Cui's Orientale and Ravel's Jeux d'Eau, being other choice offerings. All of Miss Whittemore's violin powers were in evidence and delighted the capacity house.

G. T. R.

Buffalo, N. Y.—(For further news see letter on another page).

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio—(See letter on another page).

Fitchburg, Mass., February 26.—A chorus of two hundred voices has been working for the past three months under the able direction of Nelson P. Coffin, to insure the success of the Fitchburg Music Festival to be held April 26 and 27, with the customary orchestral matinee on the afternoon of the second day. The array of soloists has been augmented through the generosity of Charles B. Smith, a local music patron. Mr. Smith has made it possible for the Choral Society to have the services of Reinald Werrenrath and Toscha Seidel. He was responsible for the appearance of Harold Bauer on the festival program last year. Other soloists announced for this season are Jeannette Vreeland, soprano; Mrs. H. H. A. Beach, pianist; Richard Crooks, tenor; Fred Patton, baritone, and William Gustafson, bass. A contralto is to be announced. The opening concert will be miscellaneous in character with Miss Vreeland and Messrs. Werrenrath and Seidel as soloists. Deems Taylor's setting of Noyes' poem, The Highwayman, given at last year's festival, is to be repeated with Werrenrath as the soloist. He and Miss Vreeland are the soloists planned for Max Bruch's Fair Ellen which is the other choral work. The orchestra, the same as at the festivals of past years, will be under the direction of Louis Eaton. The matinee orchestral program will have, as soloists, Mrs. Beach and Miss Vreeland, the latter singing a group of songs by Mrs. Beach with the composer at the piano. Chadwick's Judith, the principal choral work will be

given the last evening. This will be its first presentation in Fitchburg and every effort is being put forth to insure a creditable performance. The soloists will be Messrs. Crooks, Patton, Gustafson and a contralto.

The combined musical clubs of Norwich University, of Northfield, Vt., appeared at City Hall, under the auspices of the local New Hampshire and Vermont Club. The college boys presented well trained glee and mandolin clubs under the direction of A. W. Peach and F. W. Gerran, of the faculty.

The Orpheus Trio of Boston gave a concert in the High School Assembly hall. This was the annual complimentary concert of the Fitchburg Teachers' Association, made possible through the generosity of interested friends. The members of the trio (Lucile Delcourt, harpist; Georges Laurent, flutist, and Georges Miquelle, cellist, all graduates of the Paris Conservatoire and the latter two members of the Boston Symphony Orchestra) gave a varied program extended by many encores. A novelty was introduced by Mme. Delcourt, who played a chromatic harp without pedals.

An interesting musical and social event happened at Christ Episcopal Church, January 26, when the Thirtieth anniversary of the organization of the vested boys choir was observed with a reunion of present and past members. There was an attendance of seventy or more including Arthur Merriman, of Boston, the only member present of the original choir; John W. Caldwell, of this city, who has been a member of the present choir for twenty-six years and has had three sons as members, and David Pyne, of England, who extended a Christmas visit to be present. Herbert C. Peabody, present organist and choirmaster, presided and there was an interesting address on "Successful choir boys," by Ralph Harper, of Winthrop, Mass. Various musical numbers were rendered during the evening including selections by a male quartet comprising Henry J. Clancy, John H. Fletcher, Herman S. Cushing and John W. Caldwell. Many compliments were paid by former members to the high standard of the present choir and to Mr. Peabody, its director for the past ten years.

The Fitchburg Smith College Club offered the William Wade Hinshaw Opera Company in The Impresario at the Lyric Theater. The performance was unusually praiseworthy and greatly enjoyed by a capacity audience. Members of the Smith College Club, under the direction of Mrs. H. K. Simonds, served as ushers.

Coe Pettit, the Chicago boy pianist, entertained an audience at the First Methodist Church with a varied program of compositions by Liszt, Chopin, Schubert, Brahms and some of his own.

The annual series of Simonds Memorial Concerts was limited this season to four concerts on the Sundays in January. The programs were given by the solo quartet at the Calvinistic Congregational Church, Ernest H. Page, tenor and director; Beulah Garside, soprano; Florence M. Hersom, contralto, and Daniel Watson, bass, assisted by visiting soloists on each occasion. The programs were arranged to utilize as much as possible the Simonds Memorial Organ, one of the finest church instruments in New England. Selections by visiting organists were featured on each program. Edwin H. Lemare, municipal organist at Portland, Maine, was the soloist at the first and third concerts, with Raymond Robinson, organist at the Second Congregational Church, Boston, and William E. Zeuch, also of Boston, at the other concerts. Paul Shirley, viola d'amore artist, also of Boston, was an additional soloist at the closing concert. Mrs. Harold White and Dorothy Upton, sopranos; Mrs. Ernest T. Daniels, contralto; Harold White, tenor, and O. Lester Stockwell, bass, assisted the solo quartet in special chorus numbers at the second concert.

At the last meeting of the music department of the Fitchburg Women's Club, Alice R. Pepin and Mrs. George B. Lord read short papers on the lives of famous composers and there were vocal solos by Mrs. Lord, Mrs. Ralph H. Fales, and Mrs. Leroy Tucker; piano solos by Mrs. Walter F. Sawyer and Gertrude Kelley and selections by a trio comprising Gustave Ellstrom, cello; Joseph Scarno, violinist, and Mrs. Sawyer, pianist.

Stainer's The Daughter of Jairus was given an excellent performance by the combined choirs of Christ Episcopal Church, February 4, under the direction of Herbert C. Peabody. Edith C. Dole, soprano; Alice Tucker and Florence M. Hersom, contraltos; Henry J. Clancy, tenor, and Herman S. Cushing, baritone, were assisting soloists.

Herbert C. Peabody is presenting a series of Lenten organ recitals at Christ Church. On February 16 he was assisted by a quartet comprising Mrs. G. B. Lord, soprano; Alice Tucker, contralto; Henry J. Clancy, tenor, and F. C. Balfour, bass. On February 23, Florence M. Hersom, contralto, was the assisting artist.

The Fitchburg Imperial Quartet, comprising Henry J. Clancy and John H. Fletcher, tenors, and P. J. Burns and Herman S. Cushing, basses, gave a concert on Washington's Birthday for the Monday Evening Club in the town hall of Townsend. Beatrice Greene, reader, and George Wellington, accompanist, assisted.

C. C. M.

Grand Forks, N. D., March 1.—Mendelssohn's Elijah

was sung here by the University Oratorio Society accompanied by the University Philharmonic Orchestra. W. Davidson Thomson, baritone, of Winnipeg, sang the part of Elijah. The performance was given under the direction of F. A. Beidleman, of the State University Music Department. His sincerity and the great amount of effort he had put into the preparation, resulted in a wholly creditable performance. Forty players made up the personnel of the orchestra, which lent a substantial background for the 125 voices. Mr. Thomson's singing of Elijah realized fully the dramatic possibilities of the part. His voice is particularly suited to oratorio and he seemed at his best in the vigorous air, Is Not His Word Like a Fire? This was repeated in response to insistent applause. Howard DeLong was heard in the tenor solos. He gave with splendid effect the air, If With All Your Hearts. Carol Miles had the contralto solos and Belle Porter Barton was the soprano. Alberta Fisher Ruettell and Mrs. Paul Griffith were heard in an agreeable duet number. Frances Smith sang in charming voice, the brief part of Youth. Mrs. Barton, Mr. DeLong, Miss Miles and John H. Moore, baritone, contributed an interesting number, Cast Thy Burden Upon the Lord, and a double quartet gave one of the really fine portions of the program. Mrs. Fred A. Beidleman was at the piano, giving the soloists the support of a really artistic accompaniment. The performance drew to the auditorium an audience which practically filled the house, and which evidenced wholehearted approval of the program. In presenting a program such as was given last night, the Oratorio Society and Philharmonic Orchestra are serving well their mission of bringing to the Grand Forks public the better class of music, the object for which they are organized.

F.

Harrisburg, Pa., February 27.—The Music Week Committee, appointed by Thomas E. Finegan, Superintendent of Public Instruction, met here to perfect plans for Pennsylvania's second annual Music Week, to be held May 13-19. The following attended: Mrs. Frederick W. Abbott, Philadelphia; Mrs. Taylor Alderdice, Pittsburgh; Mrs. M. V. DeForest, Sharon; Oliver J. Keller, Lancaster, and W. E. Woodruff, Wilkes-Barre. Music Week is intended for all people of the commonwealth, the aim being to demonstrate the refining, unifying and uplifting influence of music, especially to those who have little or no music in their daily lives. While the schools will take a prominent part in the activities they will not necessarily play the leading part. Churches, industries, musical and fraternal organizations, music teachers, individual musicians, women's clubs, civic and welfare organizations will all participate.

An important feature of the school activities will be a State-wide Music Memory Contest in which pupils of public, parochial, private and normal schools and colleges will participate. The list of compositions and regulations governing the contest will be published and distributed in the near future by the Department of Public Instruction.

K. S. T.

Lewiston, Me., March 1.—Elizabeth Litchfield, of the Philharmonic Club, has been made State Chairman for the contest for young musicians, which is one of the preliminary features of the National Federation of Music Clubs' contest. The State competition is to be in Portland, March 22.

Edward Little High School Orchestra, of Auburn, and Jordan High School Orchestra, of Lewiston, have given ambitious and well-received concerts. The proceeds are to be used to defray the expenses of the orchestra to go to the Boston Symphony Orchestra concert at Portland, March 7.

A new overture composed by Arthur Brunelle, composer and violin teacher of this city, was recently played from the manuscript by the Empire Theater Orchestra.

L. N. F.

Lindsborg, Kan., February 28.—The Little Symphony, of Kansas City, gave a matinee and evening concert in the college chapel. Both performances were of a high order. N. De Rubertis, conductor, is a musician of sterling qualities and the personnel of the orchestra is made up of skilled musicians.

Ahzele Pruitt, violinist; Arthur Byler, pianist; Walter Brown, clarinetist, all members of the conservatory faculty, appeared in recital. The trio in E flat, by Mozart, for viola,

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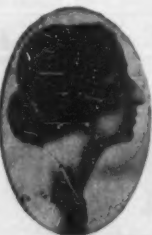
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Amelita Galli-Curci Says:

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Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI

SUMMER CLASS AT HIGHMOUNT (in the Catskills), New York, June, July, August, September

After-October 1st in New York City, Address to Be Announced Later

piano and clarinet, was the most interesting of the ensemble numbers. The ensemble and shading was excellent. Each member contributed a group of solos which was splendidly rendered.

The Bethany Junior Orchestra presented a program February 22. Ahzelle Pruitt proved a very capable conductor. The general effect was good and showed careful preparation. Blanche McIntyre offered two violin numbers, Adagio Elegiacque, by Arthur Uhe, and Son of Puzsta, Keler-Bela; playing them in a creditable manner.

Maurice Dumesnil, pianist, appeared on the third number of the Lyceum Course, February 16. The modern group proved to be the most interesting and consisted of the following numbers: Submerged Cathedral, The Hills of Anacapri, The Evening in Granada, Undine, General Lavrin "eccentric," all by Debussy; Vidala, by the South American composer, Manuel Gomez-Carillo; Sevilla and Seguidillas, by Albeniz, and Spanish Dance E minor, Granados.

The recital given by Marcel Dupré was the finest exhibition of organ playing ever heard here. The complete symphony, improvised upon themes submitted by members of the conservatory, created a sensation. He received an ovation.

The fifth district of the Kansas State Music Teachers' Association, comprising nine counties, held its annual meeting at McPherson. The main discussion centered upon the courses of music study which the State Association has outlined and recommended for adoption by the high schools of the State. State certification of music teachers, which is being considered in Kansas, was also recommended for adoption. The following are officers of the district: Oscar Loigren, Lindsborg, president; J. Abbie Clark Hogan, Junction City, vice-president; Mabel Stephens-Anderson, Council Grove, secretary-treasurer; Alvah R. Lauer, of McPherson, and Ada Baum, of Emporia, were elected from the district-at-large to serve on the executive committee. The next annual meeting will be held at Junction City.

Lydia Hedberg, of Falun, Sweden, gave an evening of character songs in the college auditorium. Oscar Thorsen assisted at the piano.

Ellen Strom, directress of the Juvenile Piano Department at the college, presented her pupils in a very interesting recital, February 24. This department is proving very popular and growing rapidly.

Arthur E. Uhe has recently been listed with the Little Biographies of Musicians, published by Breitkopf & Härtel. Frederick H. Martens has compiled the biography.

O. F.

Memphis, Tenn., February 27.—Edward Johnson, tenor, who was presented under the auspices of the Cortese Brothers at the Lyric Theater, was accorded a warm reception at his initial appearance in Memphis. He made an excellent impression and the program was doubly attractive by his explanations of each song. Elmer Zoller was at the piano and gave fine support.

A fine program, a large audience, increased interest and marked improvement are a few of the things that made the second concert given by the Municipal Symphony Orchestra one to be long remembered. The soloist, Naomi Nazor, shared honors with the orchestra. Her opening number was the aria from Aida. A group of numbers, with Patrick O'Sullivan at the piano, were delightfully given; her personal charm, training and ease of manner won her complete favor. Under Mr. Henkel's direction, the orchestra played grand march from Tannhäuser, Wagner; Ethelbert Nevin's suite, A Day in Venice, and selections from La Bohème. The Commercial Appeal's broadcasting station, WMC, broadcasted the concert.

Marcel Dupré was presented by the Scottish Rite, Tennessee Consistory, in three delightful recitals given free to the public. This is a part of a series of organ recitals given by this organization and was one of the musical treats of the season.

Officers of the State Federation of Music Clubs held an important and interesting two day meeting at the Hotel Gayoso. One of the attractive features of entertainment was the reception and musicale given by the Theodor Bohlman School of Music. The Beethoven Club gave a luncheon at the Hotel Gayoso entertaining about two hundred guests.

The Apollo Club, John B. Vesey, director, which is an aggregation of forty men's voices, gave a creditable recital at the Goodwyn Institute.

The Memphis Opera Club, one of the ambitious musical organizations of the city, gave a good account of itself at the Nineteenth Century Club, with Mes. W. B. Murrain, C. P. J. Mooney, and Messrs. Milton Knowlton and Heber Moss in the leading roles. J. V. D.

Missoula, Mont., February 27.—On February 25, the Missoula Male Chorus, under the direction of Deloss Smith, Dean of the State University School of Music, made its first appearance of the season at the University Auditorium. Mrs. Roger Williams, mezzo-soprano, and Lawrence Adler, pian-

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ist, were the assisting artists. Mrs. Deloss Smith was accompanist.

Joe Dunham, pianist, and Ruth Shaughnessy, violinist, entertained the Music Department of the Missoula Woman's Club at the meeting held at Mrs. T. M. Pearce's vocal studio. They are both very promising young pupils of local teachers. Mrs. Tom Seeley added a paper on The Amateur Musician. E. A.

New Haven, Conn., March 5.—Rounds of applause greeted Josef Hofmann, who gave the fourth concert in the Steinert series. His program opened with sonata op. 1, 106, of Beethoven. Six etudes by Chopin followed and Mignongettes, written in 1882 and 1884 by Hofmann, closing with Liszt's Consolation in D flat major and Spanish Rhapsody.

When David Stanley Smith appeared on the stage at Woolsey Hall to conduct the only evening concert of the season, he was given a tremendous ovation lasting several minutes. The New Haven Symphony Orchestra essayed a Wagnerian program for this concert, which was remarkably well played. The brass choir seemed to outdo itself in excellence. Excerpts from Tannhäuser, Die Meistersinger, Gotterdammerung, Parsifal and Tristan and Isolde comprised the list, with Isadore Troostwyk, concert master, the soloist in Walther's Prize Song.

A program of piano compositions by Beethoven, Debussy, Bach, Chopin and Liszt was given by Mr. Whiting on February 12, before his usual appreciative audience.

The St. Ambrose Music Club's monthly recital was in charge of Grace Walker Nichols and Antoinette Brett Farnham, who presented a program of oriental music, splendidly given. Liza Lehmann's Persian Garden, which closed the program, was given an excellent rendition by the quartet of Calvary Baptist Church, comprising Minnie Mills Cooper, soprano; Grace Walker Nichols, contralto; Victor Valenti, tenor, and John Stephenson, bass.

Charlotte Lipovetsky appeared in an artistic song recital at the home of Mrs. William Pierson Tuttle, assisted by the pianist-composer, Reuven Korsakoff. Miss Lipovetsky sang with excellent diction; her voice has great resonance, unusual range and is excellently controlled. Mr. Korsakoff is a pianist of fine ability and a composer who has vitality in his writing. The Children's Suite which he played was full of merit.

Miss Wyman gave her annual program of folk songs before an audience comprised of her many ardent admirers. Attired in a fetching costume of the Breton, she sang groups of France and Belgium, Kentucky and Canada. She re-

appeared wearing an eighteenth century crinoline costume, in which she sang English and Negro spirituals most delightfully. She was in excellent voice and happy mood and

(Continued on page 52)

Dora Gibson Concertizing

Many MUSICAL COURIER readers will remember Dora Gibson, who sang in America from 1915 to 1919. As prima donna of the Chicago Opera Association, she scored several distinct successes, and appeared at numerous concerts and recitals throughout the country. Miss Gibson returned to London in 1920, and re-established her reputation at the Royal Opera House, Covent Garden, where she appeared in some of her leading roles. Her marriage at the close of the season aroused interest in musical circles. She has by no means forsaken the concert platform, and is appearing at present in concert in London and the Provinces. She has been engaged for the music festival shortly to be held at Bournemouth, at which Albert Coates will be the conductor.

Lamond Appearances

Lamond, whose remarkable pianistic achievements made a sensation at his recent appearances in New York, is to give another recital at Aeolian Hall, on March 19. He is also engaged to play with the Philharmonic under Mengelberg on March 29.

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SCHÖNBERG CREATES SENSATION IN COPENHAGEN

Chamber Symphony Played Twice on Same Program—Royalty Visits Music Museum on Occasion of Twenty-fifth Anniversary

Copenhagen, February 3.—The unexpected has happened! Arnold Schönberg, the ultra-modernist, hissed and denounced in the "musical capitals," scored triumphantly in his concert here in little old Copenhagen, staid and conservative as it is, receiving a great ovation from a distinguished and musical audience which filled every seat of the Odd Fellows Palace.

Wishing to give its third concert a sensational stamp, the Dansk Filharmonisk Selskab invited Schönberg to come here from Vienna and direct a program of his own works. Following the example of Hans von Bülow, himself an ardent pioneer for the new music of his day, Schönberg took the liberty of playing his chamber symphony both at the beginning and at the end of the program so as to give those present a better opportunity to understand it. Before the concert began, Schönberg requested those who did not derive any pleasure from the work to leave before its repetition, but only a very few were seen to leave the hall. At the end came the surprise: not only did Schönberg receive an energetic flourish from the orchestra, but he also was tendered an ovation by the audience that lasted several minutes, subsiding only after the composer had appeared numerous times to acknowledge the applause.

It is not easy to explain why Schönberg, a composer who believes in walking in his own individual paths, was not received here, as elsewhere, by the usual divided audience—one side violently hissing, the other frantically applauding—but, on the contrary, was greeted by such a united burst of enthusiasm. It would be silly to imagine that Scandinavian audiences are more receptive to the idiom of Schönberg than those of Germanic or other countries; equally silly to flatter ourselves by imagining that Copenhagen audiences boast of a degree of musical development higher than that of other cities. Perhaps, after all, the cavillers who opine that musical snobbishness was not without a share in the success, are right. Did the majority of the audience applaud for fear of being considered old-fashioned, stupid and dull? Wherever the explanation is to be found, Schönberg's success in Copenhagen remains nevertheless a fact that will attract attention in the musical world.

As an interpreter of Schönberg's songs, Marya Freund,

the Polish singer who came from Paris especially at the request of Schönberg, is a thoroughly musical and intelligent medium, and her share of the evening's success was well merited. Besides giving four songs with piano accompaniment, she was also heard in an excerpt from the Gurre-Lieder, with accompaniment of the chamber orchestra especially arranged for the occasion. Needless to say that in the country of Jens Peter Jacobsen, the author of the text, this song was received with especial interest. Schönberg was well satisfied with the effect of the work in its new arrangement, which he heard for the first time on this occasion.

KING AND QUEEN PRESENT AT MUSIC MUSEUM CELEBRATION.

The Museum for Musical History, founded in 1898, has just celebrated its twenty-fifth anniversary. In honor of the occasion, a festival was held in the museum, the King, Queen and Crown Prince by their presence adding dignity to the event. Prof. Angul Hamerik (brother of Asger Hamerik, long active in America), the founder of the museum, explained in a concise and interesting lecture just how the museum, by the merest chance, came to be founded. Twenty-five years ago an acquaintance brought him for investigation a specimen of double flute on which it was possible to play two voices at one time. A plan was then thought out by means of which such rare instruments could be preserved, and in less than a month no less than three hundred instruments, some of them very valuable, were safely stored in the museum. Much credit for the success of the undertaking is due to numerous gifts from Mr. Lassen-Landorff, then residing as administrator in Sumatra, and to the present Consul-General Claudius, both of whom are now residing in Copenhagen. After Prof. Hamerik's lecture several well-known Danish musicians gave numerous illustrations with instruments now quite obsolete.

This Museum for Musical History has now grown to be an important factor in Denmark's music life. An illustrated catalogue issued in three different languages some years ago, attracted wide attention in the world of musical science.

FRITZ CROME.

FOREIGN NEWS IN BRIEF

MODERN ENGLISH VIOLINS WIN AGAINST A "STRAD."

London, February 21.—At a contest held yesterday in London Albert Sammons, the English violinist, from behind a screen, played Rimsky-Korsakoff's Hymn to the Sun through twice, the first time on a Stradivarius violin and the second time on a new instrument made by Alfred Vincent, leader of the orchestra at His Majesty's Theater. From a show of hands, it was then calculated that the majority of the audience considered the new fiddle the better of the two. The violin thus selected was the prize-winner in a competition for English instrument-makers inaugurated by W. W. Cobbett.

EUGENE GOOSSENS CONDUCTS PREMIERE OF HIS SINFONIETTA.

London, February 20.—Sinfonietta is the title of Eugene Goossens' first symphony which had its first performance at Queen's Hall last night under the baton of the composer. The work is in three linked movements, brilliant, witty and almost flippant in suggestion, as if the composer were poking fun at the old classics and their more serious composers. The orchestration is on a par with the general brilliancy of the work, which had an exceptionally fine reception.

AMERICAN VIOLINIST PLAYS IN HAMBURG.

Hamburg, February 13.—Ilse Niemack, a talented young American who played the concerto by Cecil Burleigh here earlier in the season, recently gave a recital in which she was equally well received. The program contained works by Vitali, Wieniawski, Sarasate, Burleigh, etc.

REGER FESTIVAL IN MUNICH.

Munich, February 13.—On the occasion of the fiftieth anniversary of the birth of Max Reger (March 19, 1873), Munich is planning a festival which will assume large proportions.

Besides three evenings devoted to chamber music and songs, the principal orchestral works will be heard. These include the Mozart Variations, Symphonic Prologue, violin concerto, 100th Psalm, The Nuns, etc.

BACH-REGER FESTIVAL IN HEIDELBERG.

Berlin, February 13.—Heidelberg will be the scene of a Bach-Reger Festival from the twenty-fifth to the twenty-ninth of October. Theodor Kroyers will be the director-in-chief of the artistic arrangements.

GIGANTIC NEW CONCRETE HALL FOR VIENNA.

Berlin, February 13.—The Austrian Federation of Musicians and Singers has decided to erect an immense concert hall which will seat an audience of sixteen thousand besides having space enough for four thousand participants. The structure will be modelled after the Festspielhaus in Salzburg but of course on a much larger scale. The money needed for this undertaking has been donated by a number of financial and artistic organizations of both domestic and foreign countries, including the United States.

BUSONI TO PLAY IN RUSSIA.

Berlin, February 14.—Ferruccio Busoni has been engaged for a series of concerts in Petrograd for the month of March.

BALLET BY TWO WOMEN.

Budapest, February 4.—At the State Opera yesterday there took place the first performance of a new ballet by a woman, Manka Schack, the scenario by her mother. It was entitled Butterfly Love, and was distinctly amateurish. The critics would have none of it.

ANNUAL LOWER RHINE FESTIVAL.

Düsseldorf, February 6.—The dates for the ninety-third Lower Rhine Music Festival at Düsseldorf have been set for June 29 to July 4, inclusive. Prof. Carl Panzner will be the conductor.

FIVE LANGUAGES IN CARMEN PERFORMANCE.

Lisbon, February 17.—A number of German artists, including Charlotte Dahmen, soprano; Helene Hirn, alto; Walter Kirchhoff, tenor; and the conductor, Dr. Ludwig Kaiser, have been meeting with flattering success in the San Carlos Opera House, particularly so Kirchhoff, whose reception by the press has been very cordial. A remarkable feature of a recent performance of Carmen in which he took part was the fact that the roles were sung in five different languages namely: German, Italian, French, Russian and Portuguese. A Spanish opera in Spain but not one word of Spanish!

KORNGOLD'S QUINTET HAS FIRST PERFORMANCE.

Hamburg, February 20.—The first performance anywhere of Erich Wolfgang Korngold's new piano quintet was that recently given in Hamburg with the composer at the piano. While the composition is melodious, it had nevertheless a cool reception, the public seeming to resent the introduction of operatic effects in chamber music. Besides being deficient in artistic merit, the work shows a detrimental leaning toward Wagner and Puccini.

Mme. Melius for Great Brooklyn Concert

The Monastery of the Precious Blood, which for the past fourteen years has given an annual concert in Brooklyn at the Academy of Music for the benefit of their Catholic Charity Fund, will this year give their concert at the Montauk Theater in Brooklyn on Sunday evening, March 25.

The leading artists of the operatic world have been heard in these concerts, among them Geraldine Farrar, John McCormack, Rosa Ponselle, and other leading artists of the Metropolitan Opera Company. For the concert this year Luella Melius, with pianist and flutist, has been engaged.

Ex-Governor Walsh of Massachusetts, now United States Senator, will deliver an address.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

Zuro Grand Opera Company (Details of contest in MUSICAL COURIER for January 25)—\$100, \$75, \$50 and \$25 for the designs of settings for any one of the following operas: Aida, Carmen, Faust, Rigoletto. Contest ends April 15. Opera Design Contest, Carona Mundi, Inc., 312 West Fifty-fourth street, New York.

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

The Hymn Society (details in issue February 15)—\$50 for the best hymn-tune to be composed before April 8 for the Harvard prize hymn of Major Harry W. Farrington, Our Christ. Rev. Dr. Milton S. Littlefield, Corona, L. I., N. Y.

Lindborg Messiah Festival (details in issue February 22)—\$750 in cash and scholarships, contest for piano, organ, violin, voice, expression and girls' glee clubs. Oscar Lofgren, Bethany College, Lindborg, Kan.

Chicago Musical College (details in issue March 8) Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory (details in issue February 15)—Free scholarships for the summer school from June 27 to July 31. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Philadelphia Conservatory (details in issue March 1)—Free scholarships for the Summer Normal at Beechwood School from July 5 to August 2. P. D. Cone, Eastern Manager, Art Publication Society, 1702 Walnut street, Philadelphia, Pa.

Committee of the Stadium Concerts (details in issue March 8)—American composers, native born and naturalized, invited to submit unpublished manuscripts. Manuscripts will not be received until May 1. Auditions for soloists to be heard at the summer concerts will begin in April. Mrs. William Cowen, Room 712, Fisk Building, Fifty-seventh street and Broadway, New York, N. Y.

Joseph Schwarz Engaged for Concert Tour of Orient

Joseph Schwarz, Russian baritone, who is now under the exclusive management of S. Hurok, has been engaged for a concert tour of the Far East and Orient for the early part of next season. Through arrangements made between Mr. Hurok and A. Strok, leading concert manager of the Far East, Mr. Schwarz, will make a minimum of thirty concert appearances, opening his tour with a recital at the Imperial Theater, Tokio, on November 26. In Tokio he will give five successive concerts, leaving for the provinces of Japan immediately after. From Japan, he will go to several of the seacoast cities of China and then to the Philippines. He will return to this country the middle of February, 1924, to fill his concert engagements in this country.

Sundelius Booked for Worcester Festival

The latest engagement to be announced for Marie Sundelius is an appearance at the Worcester, Mass., Music Festival on May 9. The Metropolitan soprano will sing the soprano role in the Vanity Fair part of Kelley's Pilgrim's Progress. Although Mme. Sundelius is a great favorite as a music festival artist this will be the first time she has appeared at the Worcester Festival.

Frederick Southwick to Go on Tour

Frederick Southwick, American concert baritone, will leave New York early in April for a series of recitals before women's clubs and the American Legion. Mr. Southwick's trip will take him into many cities where he has had frequent concert appearances.

Engagements for Eldora Stanford

Eldora Stanford, coloratura soprano, sang at the Stanley Theater in Philadelphia during the week of February 11. Recently she was booked for appearances at the Strand Theater in Brooklyn.

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A Believer in Coué

To the MUSICAL COURIER:

In reply to your editorial on Coué, in the MUSICAL COURIER of February 1, 1923, permit me to say that your conception of the Coué method is entirely erroneous. You say that your treatment of the Coué type of psychology has always been negative; how is that? Did you not give when you wrote your editorials; endeavored, as you said, courage, and persuaded certain discouraged ones that their discouragement was groundless, etc.? Did you not give them plain suggestion which, when your readers have read your editorials, transformed itself into autosuggestion in their minds, by believing in your editorials so in return they started to believe in themselves and not fool themselves?

There is not the slightest idea in the Coué method of conscious autosuggestion to fool oneself. You have the wrong end of his idea, which is, that you have in yourself a power which is very little used by anyone, except by doctors, who know well the value of suggestion and induced suggestion on a patient, and it was never the aim of Dr. Coué to eliminate the medical profession, but rather to help it. You will get results, tangible results, if you use his method within reason, which means that you cannot expect the impossible and if an artist is mediocre in his line he will remain mediocre. What he had in mind when he said that the artist might be benefited by his method, is that he could control a bad attack of stage fright, and not to better his voice or his technique in whatever line of music he might be. That singer you refer to as having had a chronic throat trouble and trying to cure himself or herself in the way you mention, certainly was a fool. Not having had the proper method of Dr. Coué, nor the faith in it, he certainly could not be cured. And in another part of Dr. Coué's treatise does he not say that by any means if you have confidence in your doctor to go to him, and have the best advice he could give you? Verify, Dear Sir, there are many kinds of fools, and certainly those people who are weak minded should leave good things alone.

I am pleased to notice that you give credit to Dr. Coué, that there is some truth in the things he preaches, but pray do not attach his name with "all his ilk," for Coué and his method are by themselves a great power not yet understood by most of the general public, but indorsed by many members of the medical profession and scientists the world over, and they are not to be compared with anything which "all his ilk" have been trying to accomplish, and if these people have a few cures to their credit, it is nothing to compare with the thousands upon thousands of cures (permanent) which he has accomplished within thirty years of practice. Now why not go the whole hog as you so picturesquely wrote? What is the use carrying with us our doubts, which doubts are and have always been in our way? You are well aware that as long as we have these doubts in our mind there is no satisfaction, nor results accomplished. Now if you cast these doubts aside, and think that you can get the better of them, would it not be worth while to go the whole hog, and cure yourself of imperfection within reason? And as regards going the whole hog, try it on yourself! You will be surprised, and wonder why you did not do it before, because the benefits are great and everlasting and you will be glad how easy it is to know yourself. Day by day in every way better and better.

Yours very truly,

(Signed) JOHN BREITNER,
Disciple of Dr. Coué.

Winnipeg, Manitoba, Canada.

[We have done our best to edit this letter so as to make it comprehensible, but it still leaves much to be desired. No doubt the writer is depending upon Couéism for his knowledge of syntax. He will do better to put his faith in a good school grammar.—THE EDITOR.]

Barbara Maurel's Continued Successes

Barbara Maurel, mezzo soprano, has been meeting with undisputed success wherever she has appeared in her present tour through the Middle West. At the Auditorium in Omaha she appeared before an audience of nearly five thousand people and her success may be judged by a notice which appeared in the Omaha World-Herald, February 17, written by August M. Borglum:

Miss Maurel is not only an excellent singer, but a true artist, who visualizes clearly everything that she sings and feels it as well. Her voice is musical and even and her lovely tones are always shaded so as to really convey the meaning of the words of her songs. Temperament, controlled by taste, and an excellent diction make her interpretations very delightful.

A judicious and varied choice of lovely numbers made the program interesting throughout. Opening with the classic *Lungi del Caro Bene* by Sechi, Miss Maurel showed herself the possessor of a beautiful legato. *Nuit d'Etoiles* by Debussy was sung with a deep poetic feeling and artistic refinement.

The Russian group was well chosen, presenting three numbers of totally different color in which the artist showed her charming versatility. Miss Maurel came out with honors especially in the *Habanera* of Carmen, by Bizet, in which she showed vivacity, wit and passion. The tender lullaby, *Song of the Chimes*, by Warrell; Vale, by Kennedy Russell, and *Ship of My Delight*, by Phillips, proved as many successes. Several encores were graciously added by request—By the Waters of Minnetonka, by Lieurance; The Sky-Blue Water, by Cadman; Her Dream, by Wallace, and others.

The audience was large and most appreciative, recalling the artist two and three times after some of the numbers. These concerts do certainly reflect credit on the efforts of the business and professional women of the Chamber of Commerce.

Bandmaster Goldman Speaks to Graduates

Edwin Franko Goldman, the bandmaster now back from a vacation in Florida, has been the guest of honor at no less than a dozen banquets and other important functions during the past few weeks, and on each occasion he has made an address. Mr. Goldman has for many years spoken successfully through the medium of his baton, but he is now in great demand as an orator, and it is said that he is capable of holding the attention of his audience with his speeches—almost as well as he does with his stick.

Recently he addressed the graduates of Public School No. 93. He advised the young ladies to try to become familiar with the music of the masters, and assured them that a knowledge of such music would do much toward

making their lives happier. He told them not to devote all their energies to jazz.

The fact that so many schools and other educational institutions are asking Mr. Goldman to speak is a great tribute to his popularity and personality, and is another evidence of what his concerts have meant to the people. Mr. Goldman's march song, *The Chimes of Liberty*, is being sung in most of the New York schools, as well as in many other schools throughout the country.

Hess Institutes "Concerto Day" for Students

An interesting idea comes again from the studios of Hans Hess, well known cellist, located in the Fine Arts Building, Chicago. Mr. Hess has instituted what he calls "Concerto Day" on a certain Wednesday of each month, when some dozen or more advanced students come, each prepared with some cello concerto to be played before his fellow students and teacher. The day is thus given over to work as a concerto class, the playing of each student and the comments and criticisms of the instructor being observed and noted by each member of the class as a whole.

The advantages of the working out of such an idea are obvious. The more intimate acquaintance with the master works for the cello thus gained through the inevitable variety of interpretations given them can hardly be acquired in any other way. The opportunity for comparing different styles of playing and the means of obtaining certain effects is an education in itself. It is noteworthy also that a student sitting by and observing the work of the teacher with another student is almost always able to make a better application to himself of a point being developed by the teacher with the other student than he can in his own lesson. The quality of this attention is in some way different; he seems less self-conscious and more receptive.

Mr. Hess has long appreciated the value of this principle and has applied it in his class work for a great many years, encouraging his students to be present and observe the process of lessons of other students whenever possible. The gradual development of this idea into the "Concerto Day" may be said to be the master stroke of his teaching genius. The works played at the January class meeting were the Dvorák concerto, played by Ethel Murray; Schumann concerto, played by Ann Slack; Haydn concerto, by Genevieve Brown; Saint-Saëns' concerto, by Goldie Gross; Romberg D major, No. 2, concerto, by Lillian Rehberg, and the Romberg E minor, No. 4, by Carla Pauli.

Kochanski Sails for Europe

Paul Kochanski, the Polish violinist, sailed on March 7 on the steamship Paris for a tour of thirty concerts in Spain and Portugal, beginning at Madrid with a recital on March 17. The tour will include all the important cities of Spain and Portugal. Mr. Kochanski has been invited to play before the King and Queen of Spain and has also accepted an invitation from the Madrid Conservatory to play upon the famous Stradivarius of Sarasate.

Paris will hear the Polish violinist in the Revue Musicale on May 12, when he will perform works of modern composers, including the Bloch sonata and other compositions by Szymanowski and Villa Lobos, the Brazilian. After other Paris appearances Mr. Kochanski will be heard in London. He is also invited to Seville for the Easter holiday, where he will give two concerts in the Seville "Feria."

George Engles, Mr. Kochanski's American manager, states that in September the violinist has engagements in Mexico, returning to the United States in early October to inaugurate his fourth American visit with two recitals in New York.

Mrs. Irvine Arranges European Travel Class

Mrs. J. Harrison-Irvine, vocal coach and pianist of New York, is arranging a European travel class for the summer months of 1923. The plan is to sail from New York on June 23 on the S. S. Majestic. The itinerary includes visits to England—London, environs, and Shakespeare country; Holland—via North Sea to Amsterdam, canal trips, The Hague, Delft and Scheveningen; Belgium—Antwerp to Brussels, Luxembourg, Verdun, Nancy and Strasbourg; Switzerland—Bale to Lucerne, through the Alps to the Italian Lakes, Como, Cernobbio, Milan, Venice, Florence, Pisa, Rome, Naples, with motor drive to Amalfi, Sorrento, Capri, Pompeii, Genoa, Italian Riviera to French Riviera, Monaco, Monte Carlo, Nice and Marseilles; Spain—Barcelona, Monte Tibidabo, Montserrat, Madrid, Escorial, Granada, Algeiras, Gibraltar, by motor to Cadiz, Sevilla and San Sebastian; France—Biarritz, Bordeaux and Paris for ten days. September 8 is the date set for sailing home on the S. S. France, arriving in New York on September 15. Further information can be secured from Mrs. Irvine at her studios, 1013 Carnegie Hall, New York.

Southern Triumph for Melius

Mme. Luella Melius, coloratura soprano, has just returned from a visit to her mother, Mrs. Chilson, and her brother, Dr. H. L. Chilson, who live in Bradenton, Fla. While there Mme. Melius sang in concert for the benefit of the Parish Fund of the Christ Episcopal Church, the concert being given at the Woman's Club, which was crowded to the doors.

Besides thanking Mme. Melius in the name of Bradenton for offering her services in a worthy cause, the critic of the Evening Herald said: "She sang in several languages Monday night, but always in the language of music one understands because it is melody supreme. Her voice has wonderful range, clarity, and sweetness, while the singer herself has grace and charm of person and manner that wins." The editor stepped in himself by adding in his own columns: "Melius came here and conquered by her sweet voice."

Mme. Melius will give her Adelina Patti Concert in Symphony Hall, Boston, on April 29.

England Hears Women's Orchestra Via Radio

The Women's Symphony Orchestra of Philadelphia, J. W. F. Leman conductor, played twice recently for the Gimbel Radio station in Philadelphia, and as a result received over three hundred complimentary letters from radio enthusiasts from all over the United States. One letter was received from Henry Field, who sat in his home, Baggrave Hall, in Leicestershire, England, and heard the music very distinctly.

Swinford's Singing a Refreshing Experience

Jerome Swinford sang at the Newark Festival last May and was at once engaged for a recital in January in that city, again scoring such a success that he returned on March 7 as soloist with the Newark Lyric Club. Following his second appearance, the Newark News commented as follows:

Since Mr. Swinford was heard in the Newark Music Festival last May he has grown in artistic stature. Possibly that impression was due to the smaller auditorium being more favorable to an appreciation of the refinements of his vocalization and interpretations. He produced tones so smooth and mellow and so fully communicated the spirit in the lyrics he essayed, that his singing was a refreshing experience for his hearers.

He has gained a confidence in his bearing before an audience that, coupled with his intelligence in using his vocal equipment and the technique of his art, obtains gratifying results. His command of legato and sense of style enabled him to give a really noble interpretation of Beethoven's Adoration of Nature.

It would seem that Mr. Swinford is quite a "repeater," for on April 17 he is booked for his fourth recital in Providence within two seasons. He will be on tour in the South for three weeks in March, and in April he will tour the Middle West, closing in Buffalo with the Rubinstein Club on April 30. Mr. Swinford recently gave a recital for the Montclair Music Club, and he also was heard in New Haven. He is engaged for a recital at New York University on the Artist Course.

The Sikes Studio at Montreat

Among the busy teachers of the South is May Lipscomb Sikes, formerly of Richmond, Va., whose new studios are at Montreat, N. C. Mrs. Sikes studied piano with Emil Liebling in Chicago, Frederick Chopin Hahn in Richmond, Va., Ruth Harding in Richmond, Va.; organ with Ernest Cosby, A. A. G. O. in Richmond; harmony with Mr. Cosby and William G. Paynter of Chicago; voice at Catawba College, N. C. She is a member of the American Guild of Organists. Mrs. Sikes, who numbers among her pupils students from China, England, Texas, North and South Carolina, Florida, Illinois, New York and Canada, is assisted by her young pupil-daughters, Margaret Lipscomb and Ruth Wiley Sikes. The Charlotte (N. C.) Observer spoke of her as "one of the best musicians in the South and possesses a charming personality. Her daughters are charmingly talented and attractive young girls."

Lillian Raymond Aub's Pupils in Recital

A program of merit was given by pupils of Lillian Raymond Aub, pianist and teacher, on February 17, at her studio. Those participating were Marianne Lampsi, Beatrice Lescarboura, Mathilde Scommodau, John Lampsi, Gertrude Finkelstein, Edith Alpert, Mildred Alpert, Gerorgette Lampsi, Harry Harlem and Maxwell Meyer. The program comprised numbers by Beethoven, Mozart, Schubert, Schumann, Liszt, Rubinstein, Chopin, Grieg and others. Especially worthy of note were the Liszt numbers—the Liebestraum and etudes in C major and D minor—admirably played by Miss Lescarboura, and the Chopin mazurka in B minor and scherzo in B minor musically rendered by Marianne Lampsi, a girl of fourteen years. Miss Scommodau and Harry Harlem also showed unusual talent.

Edna Bishop Daniel Artists in Concert

Ruth Peter, a talented pupil of Edna Bishop Daniel, sang at the Lenten concert held at Keith's Theater, Washington, D. C., March 2, for the benefit of the children of the Near East. She sang Handel's Angels Ever Bright and Fair.

Cleo Scanland, contralto, also an Edna Bishop Daniel artist, will sing on March 21 for the Woman's City Club (Washington). On February 21 Miss Scanland was scheduled to appear at a concert given by the Washington Choral Society at the Mt. Vernon Methodist Church. Mrs. Daniel is becoming well known as an "exponent of the common sense system of voice placement and tone production used by true voice culturists and real artists of all nations."

Frieda Klink Has Busy Season

Frieda Klink, contralto, appeared in concert at the Art Museum in Worcester, Mass., singing a program which included songs by Henschel, Bantock, Griffes, Hueter, Speaks, Beach, Hageman, Purcell and Deems Taylor. Arthur J. Bassett, president of the Worcester Festival, played the accompaniments. Miss Klink has also been engaged for the Worcester Festival in May. She will sing the contralto role in Mendelssohn's *Walpurgis Night*, and also in concert with the orchestra. Miss Klink sang for the Woman's Club of Glens Falls on March 8, March 22 there will be a song recital at Columbia University.

Marion Ball Sings at Musicale

Marion Ball gave pleasure in two groups of songs when she appeared as soloist before the Knickerbocker Story Tellers' Club at the home of Mr. and Mrs. I. C. Watton. Her numbers included Old English and Italian songs, French bergerettes and songs by David, Kramer and Needham. Miss Ball, who has a fine dramatic soprano voice, sang with artistic intelligence. Agnes Brennan, with whom she has coached in song interpretation, accompanied in her usual charming manner. Miss Ball is also a piano student at the Brennan studio.

Marie Stone Langston Active

Marie Stone Langston, as usual, is having a very busy season giving song recitals and appearing in concert. Some of her January, February and March engagements were as follows: January 11, West Chester, Pa.; 16, Hazelton, Pa.; 17, Shenandoah, Pa.; 21, Noble, Pa.; 25, Frankford, Pa.; February 7, 12, 13, 14, Philadelphia, Pa.; 15, Camden, N. J.; 18, Noble, Pa.; 20, Elkins, W. Va.; 25, Noble, Pa.; March 3, Lawrenceville, Pa.; 4, Wilmington, Del.; 5, Pottstown, Pa.; 6, Kenneth, Pa.; 7, Germantown, Pa.

Vreeland with Mendelssohn Glee Club

At the Mendelssohn Glee Club's second concert of the season Jeannette Vreeland, soprano, was one of the guest soloists. Miss Vreeland sang *Vissi d'Arte* from *Tosca*, followed by an encore, *The Romaika*, by Rosalind Park. The soprano was heard with the Summit Glee Club (New Jersey) on March 9, under the direction of Dr. Arthur Woodruff. This booking was a re-engagement, her second appearance with the club in less than a year.

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ACROSS THE COUNTRY

(Continued from page 49)

most prodigal with her encores. Mrs. Louis H. Smith, at the piano, lent a substantial background.

The third and last concert in the Albert Arnold Sprague Chamber Concerts Course was given by the London String Quartet. Arthur Beckwith of London was temporarily substituting for James Levey, first violin, who is ill. Quartet in B flat, No. 15, by Mozart, quartet in A, No. 8, by J. B. McEwen, and quartet in C, op. 59, No. 3, by Beethoven comprised the program, each of which was given a fine reading.

The New York University Glee Club appeared at Woolsey Hall, February 21, assisted by the Yale Glee Club, and was greeted by a large and friendly audience. Zelina de Maclot sang Vissi d'Arte and a group of songs, one of which, The White Rose, by Winter Watts, was dedicated to her. William Reddick, at the piano, played an excellent accompaniment. The Glee Clubs sang remarkably well under the batons of Arthur D. Woodruff and Marshall Bartholomew, the latter doing most of the conducting. The soloists from the University Glee Club were John Barnes Wells, Jerome Swinford and Mr. Macnoe.

Kreiser played at the Shubert Theater on February 26. He and Carl Lamson, at the piano, were recalled in recognition of their work.

Bruce Simonds and Hildegard Nash Donaldson gave their usual interesting and illuminating lecture-recital on the violin as embodied in the composition of Fauré. Mr. Simonds gave an interesting account of Fauré's life, illustrating the early period by playing his sonata in A major, op. 13, which was delightfully buoyant and melodic. His sonata in E, op. 118, was played also to show the growth and breadth of Fauré's later works.

An audience of true music lovers greeted the Flonzaley Quartet when it gave its third concert here. The program opened with quartet in E minor, op. 59, No. 2, by Beethoven. Arnold Bax's Lento from the quartet in G was a delightful contrast and received hearty applause. Tchaikovsky's quartet in D major, op. 11, closed the program. At the end of the program the applause was so insistent and prolonged that the quartet played two encores, Concertante, by Mendelssohn, and Interludium, by Glazounoff.

Dorscht Lodge has recently purchased a new home at 270 Crown street which has undergone many changes to be made suitable for this club. On February 25 the New Haven Symphony Orchestra, under Dean Smith and Frank Fichtl, gave a concert to the members and guests, amongst whom was Victor Herbert. Following the concert a luncheon was served in the banquet hall, after which a social gathering and informal musical program took place. This society was formed on February 27, 1885, by members of Theodore Thomas' orchestra, who came to this city for that purpose. It is known as Dorscht Lodge No. 2. Charter members are Louis Felsburg, who has been president for the past thirty years; Frank Fichtl and Louis P. Weil. At a later date the new club will be thrown open for public inspection.

Evelyn Benham, daughter of Mr. and Mrs. A. C. Benham, has been honored by having a group of her compositions for piano, violin and voice played in New York, under the auspices of the American School of Applied Music. Miss Benham is a graduate of Vassar and of Yale, where she took her B. M. degree in 1922. She declined a Fellowship at Columbia last year to take the position of teacher at the School of Music of the University of Wisconsin, where she teaches history of music, form and analysis and harmony. At present she is collaborating with the director, Dr. Mills, on a musical history text book.

Pittsburgh, Pa., February 28.—The annual visit of the Chicago Opera Company introduced to Pittsburgh newcomers of unusual merit. The Jewels of the Madonna, Aida, Carmen, and Cavalleria Rusticana with I Pagliacci comprised the bill.

Ruth Draper offered another of her unexcelled evenings. Her interpretations ran the gamut of human emotions and her pictorial effects with only her shawl and gestures were real etchings.

The Ukrainian Chorus, Alexander Koshetz, conductor, had a return engagement in Syria Mosque, February 17. Oda Slobadskaja was soloist by request, as on the former visit, and was applauded with unbounded enthusiasm. Her airs were from Glinka, Massenet, Gluck, and Puccini.

The Art Society presented Grace Cristie and Mildred Dilling in a pleasing entertainment. Miss Dilling's harp playing was excellent, and Miss Cristie interested greatly by introducing dances with Benda masks.

Louise Lerch, a local soprano, presented a list of songs from various schools at her recital, February 21. Miss Lerch's voice has considerable dramatic quality, good power and a pleasing legato. The Ravel Enchanted Flute had fine atmosphere and a group of French songs, including the Debussy Nuit d'Etoiles, showed unusual refinement.

On February 26, T. Carl Whitmer, pianist-composer, gave a recital of original compositions at Carnegie Lecture Hall, which was attended by most of the musicians of the city. Romaine Smith Russell, soprano; Alta Schultz, contralto; Walter Earnest, tenor, and James McKelvie sang songs both religious and secular and Gaylord Yost executed two lovely bits for the violin, Meditation and Where the Tree of Life Is Blooming. Mr. Whitmer is an apostle of the moderns.

Marcel Dupré delighted his audience with his virility and Gallic imagination at his organ recital, February 25. His improvisations were a source of real wonder.

Maria Ivogun and Reinald Werrenrath joined in a program of operatic airs and songs of lighter caliber. Miss Ivogun won immediate approval after her cavatina from Don Pasquale and Mr. Werrenrath is always a favorite here.

Phoenix, Ariz., February 26.—The Musician's Club presented as the fourth number of its artists' series, the Così Fan Tutte Company with Irene Williams as leading soprano. The charming Mozart opera was most favorably received and proved to be a real treat. The comedy throughout was well sustained and all the parts well sung. A large audience greeted the singers.

Music Week brought the following events to Phoenix: the Paderewski concert, recitals at the Arizona School of Music, studio recitals by Maude Pratt Cate, Cordelia Hulburd, and Mrs. William Burton McCandless; special musical programs at the Rotary Club, College Club, Harmony

Club, Woman's Club, Automobile Show and in the public schools; a Community Sing, and, as closing number, Sullivan's Festival Te Deum, rendered by Trinity Choir.

H. M. R.

Portland, Ore.—(See Music on the Pacific Slope).

Providence, R. I., February 28.—Colin O'More, tenor, was heard in a concert in the Albee Theater. A large audience greeted the singer and he was obliged to give extra numbers after each group. Mr. O'More's diction was perfect, and his voice of pleasing quality and sweetness was especially effective in his Irish songs. He was assisted by Emilie Rose Knox, violinist. Carl Brunner provided accompaniments for both artists.

Walter A. Schulze, violinist, assisted by Louise Loring, dramatic soprano, was heard in a recital in the Emery Theater. Mr. Schulze, a resident of Providence, attracted much attention when a small boy by his playing and since then he has been a serious student under Emanuel Ondrick of Boston. He chose a program which emphasized his splendid technic, consisting of concerto in D minor, Wieniawski; Caprice Viennois, Kreisler; On Wings of Song, Mendelssohn-Achorn; Caprice, Paganini-Kreisler, and Zigeunerweisen, by Sarasate. Miss Loring pleased with her numbers and L. Everett MacMahon and Gladys Posselt, as accompanists, gave excellent support.

Cesare La Monaca and his band gave a concert in the Victory Theater, February 4, the soloists being Giuseppe La Monaca, flutist, a member of the Philadelphia Symphony Orchestra, and Victor La Monaca, pianist. Two compositions by Giuseppe La Monaca were given, La Terra, an overture, and The Seasons, a suite for alto and concert flute.

G. F. H.

San Francisco, Cal.—(See Music on the Pacific Slope).

Seattle, Wash.—(See letter on another page).

Shreveport, La.—(See letter on another page).

Springfield, Ill., March 1.—The audience that overflowed the State Arsenal for the concert given by the Springfield Civic Orchestra was well repaid for its interest and enthusiasm, for the organization, under Wallace Grieves, showed the result of months of rehearsal by presenting a highly gratifying program. The conductor has grown with the orchestra, gaining in the power to project his interpretations through his players, which follow him well, attaining convincing musical effects. The soloist was William Rogers, who succeeded in winning spontaneous applause by his rendition of an aria from Tosca and a group of songs. Hilda Vandenburg supplied excellent accompaniments. The Song of the Vikings (Fanning) was sung by the fine chorus of Trinity Lutheran Church under direction of Frederick Dising, with Clements Heineman at the piano.

William Dodd Cheney led the singing of the Battle Hymn of the Republic at the Lincoln Day meeting, afterwards telling the history of the song. It is the only popular song current during Lincoln's administration which has since become incorporated in our national life. Julia Ward Howe, under the imprint of the much-sung John Brown's Body version, wrote the words, for which she was paid five

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Springfield, Mo., February 27.—Thurlow Lieurance and his company appeared here in a recital of Indian music, at Teachers' College, January 23.

The choir of Christ Episcopal Church, under the direction of Agnes Parry Williams, with Susie M. Dillard, organist, gave a sacred concert at the church on February 4.

Nelle E. Ross, organist of South Avenue Christian Church, presented a program of request numbers on February 4. She was assisted by Agnes Dade Cowan, soprano; Verne Robertson, baritone, and the choir of the church.

Louis Graveure, accompanied by Miss Birmingham, was presented in concert by Clyde M. Hill, president of Teacher's College, in the school auditorium, February 5. Mr. Graveure's baritone voice and interesting interpretations were a source of great delight to his large audience. Miss Birmingham played satisfying accompaniments.

Tito Schipa, tenor, and Juan Harte, pianist, gave a concert in Convention Hall on February 7. Mr. Schipa is the possessor of a lyric tenor voice, which, combined with his charming personality, won his audience immediately. Besides playing the accompaniments, Mr. Harte gave two groups of piano solos.

A Valentine musicale-reception was given by the Springfield Musical Club at the Chamber of Commerce, February 13. A delightful program of miscellaneous numbers was furnished by Verne Robertson, baritone; with Luly Kinsey, accompanist; Fitzhugh Crain, tenor; with Mrs. Crain, accompanist; Mary Hall, pianist; Georgie Raftor, reader, and the Teacher's College Orchestra, under the direction of Sydney F. Myers. A sextet of ladies, Ada Bruner, Doris Gustafson, Nina Shepherd, Henrietta Kellar, Victoria Pranter and Helene Turner, furnished two numbers given in costume. The president of the club, Agnes Dade Cowan, presided.

Guy Maier and Lee Pattison, pianists, gave a program at Teachers' College on February 23. A large audience greeted the players and thoroughly enjoyed the ensemble playing of this duo. They were compelled to add four encores. N. E. R.

Springfield, Ohio, February 28.—On January 26 the Russian Grand Opera Company gave an excellent performance of Moussorgsky's opera, Boris Godounoff, at the Fairbanks Theater. The audience was thoroughly appreciative of the artistic work done. Edward C. Paull, manager of the Fairbanks Theater, is to be praised for having brought this company to Springfield.

Eleanor Nassau, manager of the Artists' Course of the Springfield Federation of Women's Clubs, presented Fritz Kreisler on the evening of February 15 at Memorial Hall. An audience of over three thousand taxed the capacity of the hall.

The Fortnightly Musical Club recently gave an interesting concert at the Y. W. C. A. auditorium, in which the honorary male members of the club took part. Eldon D. Ketch, Harold Eglinger and Ralph W. Patterson contributed baritone solos. Prof. Gaylord R. Hamberger played two groups of cello solos. William A. Bauer played a violin solo, To An Evening Star, Wagner-Wilhelmj. Marshall P. Bailey, a student at the Wittenberg School of Music, was the pianist of the evening. He rendered Chopin's nocturne in F sharp major and the Concert Etude of MacDowell, responding with an encore, after much deserved applause. The accompanists of the evening were Charles L. Bauer, Mrs. Eldon Ketch and Peg Ball.

The last of the Community Vesper Musicales for this season was given in Christ Episcopal Church, Sunday, February 4, by Mrs. George Crawford, organist, and the Christ Church Choir, of which Mrs. Crawford is director. Frances Olinger was the soprano soloist. Mrs. Crawford is a competent organist, and she did some nice work in her numbers, most conspicuous of which was the Bartlett Toccata.

The newest organization at Wittenberg College is the Bach Choir of sixteen mixed voices, which was formed recently for the development and improvement of Lutheran church music. The body of singers adopted the name by which they are known, in honor of John Sebastian Bach, and also in honor of their director, Frederick Lewis Bach, director of the Wittenberg School of Music. The choir made its premier appearance on Sunday, February 18, at the first of the Lenten vesper services which are being held in the college chapel on Sunday afternoons throughout Lent. At this service they sang Speak's setting of Thou Wilt Keep Him in Perfect Peace, Lucile Hulshizer singing the soprano solo. On Sunday, February 18, the choir sang several of the chorales of Bach.

The Men's Glee Club is hard at work in preparation for a concert tour to be taken after Easter. Charles Dobson is director of the club. The Ladies' Chorus, under the direction of John Thomas Williams, has made several successful public appearances. They also plan to take a trip after Lent.

Remarkable progress has been made by the Wittenberg College Band since its organization last fall. The band numbers about twenty-five pieces. The men are acquiring a big repertoire of good quality. In a few weeks the band will appear in uniform, of cream color and cardinal, the college colors.

Ralph Zirkle, pianist, gave an afternoon recital at the home of Mrs. John Busnell recently.

Philip Fry is in New York for the remainder of the season.

Mr. and Mrs. E. N. Lupfer entertained one hundred guests at a soiree given at the Town Club February 11. They presented Willard Rhodes, pianist, in a recital which was composed of the Bach d'Albert prelude and fugue in D major, a group of Brahms, a group of Chopin, and compositions by Grainger, Debussy and Dohnanyi.

At present, musical interest centers in the Musical Memory Contest which will be staged here when the Cleveland Symphony Orchestra plays in Memorial Hall March 20. During the past two months the children of the public schools have been hearing a list of fifty well known compositions. The matinee program of the orchestra will be made up of numbers from this list. Several elimination contests will be held prior to the appearance of the orchestra. A number of substantial prizes are offered to the winners of the Grand Final Contest. O. C.

Stamford, Conn., March 1.—On February 28 the Lenox String Quartet offered a chamber music program to one

G. M. CURCI

of the best audiences of the season, in the Woman's Club Auditorium, under the auspices of the Schubert Club.

On March 2, a large audience heard the Springfield trio and Harold McCall, tenor, in the Springfield Community Hall. This trio is composed of Lamar Stringfield, flutist; Charles McBride, cellist, and Carroll Hollister, pianist. Cinq Petite Trios by César Cui, was given a most piquant interpretation and another group presented, Three Sketches (Morning, The Mountain Trail and In a Log Cabin) was composed by Mr. Stringfield. Mr. McCall was in splendid voice and generously responded to insistent encores. E. W. F.

Syracuse, N. Y., March 2.—Announcements thus far regarding the Central New York Music Festival, which will be held in the Keith Theater on April 30, May 1 and 2, state that the full Cleveland Orchestra, under the direction of Nikolai Sokoloff, will be heard. This will make it necessary to enlarge the stage by building a platform over the orchestra pit and first two or three rows of seats. The Festival Chorus will be led, as usual, by Howard Lyman, of Syracuse University. Professor Lyman has recently been appointed Assistant Director of Choral Music of the Chautauqua Association at Chautauqua, New York, and will act in that capacity at the summer session this year. The soloists thus far announced for the festival include Frances Alda, soprano; Erika Morini, violinist, and Frederick Gunster, tenor.

Among the most interesting musical events of the present season must be mentioned the concerts by the Syracuse Symphony Orchestra, now in its second season. The orchestra has been well patronized by the people of this city, and the thinking citizens are coming to understand that a fine symphony orchestra is sure to enrich the community in which it is located. The orchestra, under the able and enthusiastic business direction of Melville Clark, has now become so well equipped that it can present to the people of Syracuse the finest musical thought that the world has produced. The management of the orchestra has profited greatly through the generous co-operation of E. F. Albee, head of the Keith Syndicate, who has donated the use of the new Keith Theater for the series of sixteen concerts already given by the Symphony Orchestra. Many of the leading musical people of the city and a large number of civic organizations have united in the support of the orchestra. A number of people have contributed instruments and assisted in other ways, such as in the building up of a large library of orchestral selections. Syracuse has a very great asset in William Berwald, the conductor. The union musicians of the city have shown a most praiseworthy spirit of co-operation, so that the executive board has been able to choose the very best talent in Syracuse.

Special concerts for the school children are given by the orchestra one Saturday each month, at which a nominal fee of fifteen cents is charged. Mr. Clark speaks at each of these concerts relative to the orchestra, illustrating his talks by references to some of the more unusual instruments.

A joint recital was presented by Harold Bauer and Pablo Casals at the Mizpah Auditorium, under the auspices of the Morning Musicals, Inc. A piano recital followed by Josef Hofmann, on January 23, under the direction of the Recital Commission.

The Russian Opera Company appeared three nights at the Wieting Theater.

Charles M. Courboin was heard in two organ recitals at the First Baptist Church Auditorium.

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During February the Ukrainian National Chorus appeared at the Wieting Opera House. The Swabian Folk Singers were presented by the Knights of Columbus in a return engagement and Leora McChesney presented Ernesto Berumen and Arthur Kraft in a recital in the Onondaga Ball Room.

On March 1, Marcel Dupré, gave an interesting recital at the Mizpah Auditorium, where he was presented by the Recital Commission. Dupré played with his accustomed skill and his improvisation on themes furnished by William Berwald, Charles M. Courboin, George K. Van Deusen, Charles Huerter and Harry L. Vibbard was the outstanding feature of the recital and a musical feat never before accomplished so successfully in this city. S. B. E.

Vermilion, S. D., March 2.—Two interesting piano recitals have been given by members of the piano faculty, College of Music, University of South Dakota. Ella Lokken played MacDowell's Celtic sonata, a capriccio and scherzo by Brahms, and Liszt and Debussy numbers. She also played the second piano part of Grieg's concerto in A minor, the big number on Emmy Way's program. Numbers by Beethoven, Brahms, Chopin, Debussy, Godowsky and Paderewski completed Miss Way's list. T. H. K.

Victoria, B. C., February 18.—Vladimir Rosing's concert was given in the Empress Hotel, before a large crowd, which received every number of his diversified program with marked enthusiasm. The composers whose works he featured included Arensky, Moussorgsky, Rimsky-Korsakoff, Chopin, Brahms, Grieg and Cyril Scott. He also gave some Russian and English folk songs and two selections from Faust and Pagliacci. Paul McCoole, a pianist from Seattle, accompanied Mr. Rosing with skill and sympathy.

The Ladies' Musical Club and the Arion Club have given their usual monthly concerts, the former confining its activities entirely to the bringing out of local talent this season. The result has been of great benefit to the students, many of whom show promise.

The Playhouse Stock Company, which is composed entirely of local talent, has been playing regularly throughout the winter. The bill this week is Alice in Wonderland. The musical part of the entertainment is especially good.

The Sunday evening band concerts which proved so popular last winter have continued throughout this season.

The extravaganza which was given here for the benefit of the Great War Veterans, under the direction of Mr. Lynwood, closed its week's engagement February 10. This gigantic production in which nearly one thousand local people took part, more than half of them being children, was the most spectacular thing ever witnessed in this city. Beautiful scenery, gorgeous costumes, dancing and excellent music combined to make it of outstanding interest. This was the second extravaganza produced by Mr. Lynwood during the winter, the first one being in aid of the Red Cross.

The Choral Society of this city has started its reorganization and has been fortunate in securing as leaders Mr. F. T. C. Wickett and Dr. J. P. Hodgeson, both of whom have had many years' experience in some of the leading cities in England and Canada. E. B. S.

Washington, D. C.—(See letter on another page).

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OPINIONS OF THE PRESS

Echoes of Amy Neill's Rome Recital

Amy Neill, the American violinist, was heard in recital in Rome, Italy, a short time ago before an audience which included many prominent musicians. Regarding this appearance three of the Rome critics had the following to say in part:

At the Sala Scambati the young American violinist, Amy Neill, was presented to our public which she quickly captured, revealing an artistic temperament out of the ordinary, and most brilliant qualities of tone and of bowing. In a varied program, ranging from a rondo by Mozart (played by her with the greatest elegance) to modern works, this able violinist merited sincere applause.—Mondo.

Without doubt this young violinist has breadth of tone, a warm singing style and exceptional elasticity of bow.—Epoca.

The young violinist has a warm and versatile musical temperament and an exceptionally elastic and skillful use of the bow, and one can say she has surmounted practically all the difficulties in the study of technical points. Her art has keenly interested us.—Nuovo Paese.

From Rome Miss Neill went to Naples, Capri, Pompeii and Vesuvius, and as she had no place to leave her violin



AMY NEILL

she had to take it with her to the top of Vesuvius. Perhaps that was the first time a Guarnerius had "viewed" this great sight. She then went to Florence, Venice, Milan, Lucerne and Paris and then back to London. Miss Neill played in London at a private "at home" on February 25. She will go to Vienna and perhaps Berlin to play before returning to America in the late spring.

Another Regneas Pupil Meets with Success

Gitta Erstinn, a coloratura soprano of fine qualities, is one of the singers launched by the well known New York vocal instructor and coach, Joseph Regneas.

A recital in Richmond, Va., was followed by an appearance with Dr. Clarence Dickinson in New York, when she sang the difficult Queen of the Night aria, from Mozart's Magic Flute, and a group of Mozart's songs. Recently, at Vassar Temple, the appreciation of her beautiful art, mirrored in the accompanying criticism from one of the Poughkeepsie dailies brought a very definite offer for exclusive management of this young singer. Mr. Regneas predicts big things for Miss Erstinn.

The Rev. Morris Clark, when he introduced Gitta Erstinn to the congregation at Vassar Temple on Sunday evening, said that they might hear her sing La Traviata at the Metropolitan a few years from now, and remember the aria that she gave here, which was A fors e lui, from that opera.

And, indeed, hearing Miss Erstinn, it is easy to believe it possible. In fact, barring unlooked-for developments it seems certain that she is destined for a high place in the musical world. She has the vocal equipment, she has the foundation of excellent training, with fine diction and splendid breath control, and she sings true. Added to that she has a vivid, distinctive personality that is quite unspoiled, and as she is young in years, she has a long time ahead of her in which to achieve fame.

Susan Clough in Detroit

Susan Clough, one of the principal singers at the Riesenfeld theaters, New York, has been a featured soloist in Detroit, singing at the Capitol and Adams. Miss Clough sang as her solo, Love Sends a Little Gift of Roses. The following clippings are from Detroit papers:

The accompanying features include Susan Clough, mezzo-soprano, who is one of the most charming vocalists the Kinsky houses have presented this season. Her voice has the richness and depth of a contralto, her enunciation is perfect, and she plays on the words of the pretty songs offered with a skill of a true artist. Miss Clough's reception Sunday was cordial and hearty.—Detroit Free Press, February 26.

Miss Clough, soprano, is a singer to whom it is a delight to listen, her voice being rich and full and her interpretations always those of the cultured and painstaking artist. The music of the bill is further enhanced by the splendid work of the orchestra, which gives several selections in addition to the incidental accompaniment of the picture.—Detroit Free Press, February 19.

Cuthbert Sings with Finish and Ease

Among recent appearances of Frank Cuthbert, bass soloist at St. Bartholomew's Episcopal Church (New York), were those at Norwalk and Waterbury, Conn. He sang the role of Valentine in the presentation of Gounod's Faust by the People's Chorus of Norwalk and won new laurels by his pleasing work.

In Waterbury, he appeared with the Choral Club when Judas Maccabaeus was given under the baton of Isaac B.

Clark. Last spring Mr. Cuthbert made his first appearance there, singing the Light Asia with other distinguished soloists. His work then was heartily acclaimed, and the following notices of his recent appearance speak for themselves:

The singers gave pleasing performances, that of Mr. Cuthbert being particularly notable. His fine bass gained favor with local audiences at a former concert, and he repeated his success last night.—Waterbury Republican, February 16.

Frank Cuthbert, bass, sang all of his solos with extreme finish and most noticeable ease. He has a pleasing tone quality and his vocal range such that there is no strain, but nice flowing tone pleasant to hear. He gave his Arm, Arm, Ye Brave exceptionally well. His many recitatives and arias were sung with much intelligence and spirit.—Waterbury Democrat, February 16.

What the Kansas Press Says About the Toys

The Ernest Toys—Ernest Toy, Australian violinist, and Eva Leslie Toy, pianist and contralto, are possibly almost alone in their type of work. Here are two artists quite independent of an accompanist, for when Ernest Toy plays his violin solos Mrs. Toy accompanies him and when Mrs. Toy sings Mr. Toy is equally proficient at the piano. Therefore, there is little danger of any "triangular" confusion in this unique little company. That they are blazing the trail and setting a fine standard out in the Kansas towns is attested by the following:

Undoubtedly the best violinist that has ever appeared before an Effingham audience was Ernest Toy, Wednesday evening, and he was ably assisted by Mrs. Toy, an accomplished pianist, who also sang many pretty ballads. Mr. and Mrs. Toy were greeted by the largest audience that has attended this course for several years, which goes to show that Effingham people are eager to hear good music.—Effingham Leaf.

The local manager sent this word back to the University: "We want an attraction similar to the Toys next year, but we shall not be satisfied with anything not as good as they are."

Mr. Toy played a number of selections including one from the opera Faust. He has brilliant technique and the beauty of his interpretation was marked. Mrs. Toy's pleasing personality helped her to carry the message of her songs to the audience.—Cherryvale, Kans., Daily Reporter.

Few things are calculated to expand the soul and give our young folks higher ideals and aims than such great musical numbers as those given by Mr. and Mrs. Ernest Toy, noted Australian violinist and pianist, respectively. Mr. Toy held his audience spellbound under the magic strains of his violin interspersed by vocal solos by Mrs. Toy. Perhaps never in the history of Bronson have we enjoyed such high class music. The entire evening was one of delight and profit.—Bronson, Kans., Pilot.

Marie Mikova Charms Cleveland Audience

Marie Mikova, who gave a recital at the Hotel Statler, Cleveland, Ohio, on the evening of February 6, was warmly praised by the leading papers of that city.

James H. Rogers, in the Cleveland Plain Dealer, says in part:

Talent and accomplishment of high order are curiously allied with puzzling limitations in the playing of Marie Mikova, Czech pianist, who gave a recital in the Hotel Statler ballroom last night under the auspices of the Czechoslovak Arts Club of Cleveland.

After an extended and not wholly auspicious excursion into the realms of early and later classics, Miss Mikova proceeded to regale her hearers with an uncommonly interesting group of modern pieces, which she delivered in exceptional style, with colorful tone, with fine brilliancy, and in the Goossens Hurdy-Gurdy Man, March of the

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Wooden Soldiers and the Dett Juba with a lively sense of humor. It is not to be questioned that the young pianist—and we should say that she is very young—possesses unusual gifts.

The Cleveland Press writes:

When a petite young lady seats herself at the piano, coming as she did unheralded and unsung, and sets herself the task of playing a program that would tax a virtuoso, the critic can appraise her efforts certainly without prejudice pro or con. Such was the case when an unknown pianist—Marie Mikova—recitalized under the auspices of the Czechoslovak Arts Club in the ball room of Hotel Statler, Tuesday evening. . . .

In modern groups, and in compositions of Bohemian composers Novak and Smetana—she caught the nationalist atmosphere, playing them with great charm and technical brilliancy. Miss Mikova is certainly a pianistic talent and possesses a technic that laughs at difficulties and makes light of problems.

Costume Musical at Ithaca Conservatory

The following review of the Historical Costume Musicales given by the Sigma Alpha Iota Sorority of the Ithaca Conservatory of Music appeared in the Journal of that city:

The Sigma Alpha Iota Sorority of the Conservatory gave a delightful historical costume musical of 18th, 19th and 20th century music by American composers at the Chapter House, 440 East Buffalo Street, last evening. Margaret Spence was in charge of the program, which was based on the historical development of music in America. Miss Spence spoke of the progress of American music, stating that as yet a characteristic or distinctly American music does not exist. Boston has in a great measure been a tutor of American music. In New York opera was introduced as early as 1750. English opera of the 18th century was followed by Italian in 1825. Miss Spence feels that the American public is inclined to look upon native musical compositions with distrust, and will hardly accept the American singer or player until he has first won laurels in Europe, yet we have had American composition since the days of Billings, 1764-1800, when the colonists were struggling to become a nation.

Miss Spence illustrated her talk on music of the 18th, 19th and 20th centuries by selections of the different periods given in the costumes of that period on a cleverly arranged stage, lighted by candles. The Death Song of the Cherokee Indians from Contrast, a song familiar to every drawing room at that time, was beautifully sung by Doris Hildreth; My Days Have Been So Wondrous Free, by Francis Hopkinson, sung by Dorothy Schwenk, completed the 18th century selections.

A piano solo, Berchetta, by Nevin, played by Dorothy Perry, and songs, A Necklace of Love, by Nevin, and Long Ago, Sweetheart Mine, by MacDowell, sung by Eleanor Dodd, typified the 19th century. For the 20th century, current events, by Marion Schofield; Concert Etude, Fay Foster, played by Madeline Blackburn; Down in the Forest, Ronald, sung by Marie Flaherty, completed the historical program, one of the most interesting given this season.

Elsa Foerster Praised in Germany

Following her appearance as Butterfly in Dusseldorf, on the Rhine, January 10, Elsa Foerster was praised as follows (translation) in the Nachrichten:

The carefully prepared performance made especial effect through the excellent new member of the cast, Elsa Foerster, who possesses not only first class voice, well schooled, but who is also an excellent actress, sure of herself.

Miss Foerster is the only daughter of Wilhelm Foerster, the well known clarinetist of Thomas, Seidl, and other orchestras, now living in Wood Ridge, N. J.

Stopak as Soloist with Westchester Musical Art Society

When Josef Stopak appeared as soloist with the Westchester Musical Art Society of Bronxville, N. Y., on February 15, the Review spoke of the violinist's playing as follows:

The soloist of the evening was Josef Stopak—a thorough artist of great and sincere ability. His tone is luscious, comparable to the pearly quality of Melba's voice in its wonderful prime, and his freedom from any clasp to attract the crowd was most grateful. His interpretation of the Vivaldi concerto was honest violin playing of the very best quality and we may be considered fortunate in our opportunity of hearing it. He afterwards played three numbers with piano accompaniment. To these he was forced to add two additional numbers. In addition to faultless technic, Stopak plays with absolute purity of intonation.

dom from any clasp to attract the crowd was most grateful. His interpretation of the Vivaldi concerto was honest violin playing of the very best quality and we may be considered fortunate in our opportunity of hearing it. He afterwards played three numbers with piano accompaniment. To these he was forced to add two additional numbers. In addition to faultless technic, Stopak plays with absolute purity of intonation.

Elizabeth Bonner Debuts as Maddalena

Elizabeth Bonner, contralto, made her operatic debut recently as Maddalena in Rigoletto with the National Opera Company of Washington, at Washington, D. C. The critics



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ELIZABETH BONNER,
as Maddalena in Rigoletto.

concede to her a remarkable voice. Following are some of the reviews:

Elizabeth Bonner, who scored a hit at the Opera ball, enacted in a very pleasing manner the role of Maddalena. Her mezzo-soprano is remarkable.—The Washington Herald.

Elizabeth Bonner's delightful mezzo soprano voice lent exceptional richness to the quartet, and blended well with Miss Crawford's, Mr. Schwarz's and Mr. Dornay's.—Washington Evening Star.

Elizabeth Bonner made her operatic debut last night as the flirtatious Maddalena. Miss Bonner, it will be recalled, made a decidedly favorable impression at the recent Opera ball staged at the Hotel Willard. As Maddalena, she was admirably cast, and her pleasing contralto voice elicited much favorable comment.—The National Daily.

Irene Williams Wins Warm Press Praise

Everywhere, Irene Williams, soprano with the Hinshaw Opera Company, continues winning warm press encomiums a few from the mid-West states being appended here:

Irene Williams, Leonora, is a beautiful girl and she can sing well. Her daintiness is captivating. Her costume was a delight.—Topeka Kan., Daily State Journal.

The outstanding feature of the performance was the work of Irene Williams, well known soprano, who held the audience from the start. As Leonora, she unquestionably carried off the honors for the evening.—Springfield, Mo., Republican.

Irene Williams, in the role of Leonora, has a wonderful soprano voice and she interprets her role with grace and charm. A Brunswick artist and one long in opera roles, she pleased mightily here yesterday.—Daily Gate City and Constitution Democrat, Keokuk, Iowa.

Miss Williams did magnificent singing and to her difficult role fell the two octave part, which she sang with great tonal opulency. She achieved the most florid passages immaculately and her most important air, that in which she defied the intruding admirer, was a triumph of sheer good singing.—The Muncie, Ind., Morning Star.

Miss Williams' voice is of exceptional sweetness and considerable range and power, and her enunciation is so clear as to make her every singing word understandable.—Muncie, Ind., Evening Press.

Miss Williams, in the role of Fiordiligi, sang her numbers with artistry and precision. Her voice is a lovely soprano, which, with a certain charm and grace which characterizes her every movement, makes her a prima donna. To say she sang beautifully is putting it mildly.—The Findlay, Ohio, Morning Republican.

Loisa Patterson Still in Florida

Loisa Patterson has certainly won the hearts of West Palm Beach, where she has been singing for weeks with the Bachman Band. The following editorial speaks for itself:

The popularity of Bachman's Million Dollar Band is probably most emphatically proven by the many who gather in the park for each concert whether it be warm or cold. During the recent cold wave, the Sun man, curious to know how well the people in the city liked the concerts, visited the park on the coldest night—Sunday—and was gratified to find that there seemed to be no falling off in the number who came to hear the concerts, on account of the cold.

This speaks well for the band that furnishes such pleasurable entertainment that these people deem it worth while going to hear on so cold a night.

Loisa Patterson, soprano soloist, took the hearts of her audience by storm during her first week here with the band, and her clear voice and amiable, friendly manner have lost none of their charm, but rather seem to have grown deeper into the affections of the many who greet her daily with applause and a sincere and friendly admiration.—The Tropical Sun, West Palm Beach, Fla., February 23.

Laros' Playing "Inspirational in Character"

Earle Laros, pianist, is on a concert tour of Missouri, playing for the first time in that State. The following tribute was paid his art after his recent recital in Bluffton, Ind.:

His playing in Bluffton yesterday was truly magnificent and inspirational in character, the recital standing out as a superb example of pianistic art. Every number on his varied and difficult program was invested with the greatest emotional stress and tenacity. A master of brilliant technic, facile, fingering, and artistic insight combined with rare tonal charm, Mr. Laros has every requirement of pianistic art at his command. Aside from the general impression of brilliancy, especially in the sparkling smoothness of his rapid runs, his playing was remarkable for its richness, colorful and delicate gradation, and sheer poetic beauty. His audience gave vent to unusual enthusiasm over his playing. Perhaps the most enjoyed number was Chopin's polonaise. Mr. Laros will give recitals in Munich and Berlin this summer.—Bluffton Press, January 11.

(Continued on page 63)

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MUSIC ON THE PACIFIC SLOPE

SEATTLE WELCOMES A NUMBER OF WELL-KNOWN MUSICIANS

Calvé, May Peterson, Rachmaninoff, Rosing and Paul Althouse Among Concert Givers—Spargur Quartet Heard in Russian Music—Josef Hofmann Gives Excellent Program—Notes

Seattle, Wash., March 3.—February brought a number of noted musicians this way, all of whom were given a welcome. For Mme. Calvé there was much enthusiasm, especially from those who, having heard her years ago, recognized the abiding magic of her method of singing. Then came May Peterson, soprano, who has sung here before, and Rachmaninoff, the pianist. Rosing, Russian tenor, created a sensation. Paul McCoolle, a young and gifted pianist of this city, was Rosing's accompanist and toured the Northwest with the tenor, who sang a return engagement two days after they had been shipwrecked on the way down from Victoria, B. C.

Paul Althouse, tenor, sang at the Plymouth Church, under the auspices of the Men's Club before a large audience, and Carl Gantvoort, who has a baritone voice of fine quality, appeared here for the first time in a program of distinction and his singing aroused much enthusiasm.

SPARGUR QUARTET HEARD IN RUSSIAN MUSIC.

The last program of chamber music by the Spargur Quartet sponsored by the Musical Art Society was given recently, Leone Langdon, pianist, assisting in the Brahms quintet, op. 34. A Russian group, selected from familiar quartets by Glazounoff, Borodin and Ippolitoff-Ivanoff, completed a program that was well chosen and artistically played.

JOSEF HOFMANN GIVES EXCELLENT PROGRAM.

Josef Hofmann gave a beautifully played program at Meany Hall at the University of Washington before an enthusiastic audience. Opening with the Beethoven sonata, op. 106, there followed six études by Chopin, a group of his own compositions and two of the less hackneyed numbers by Liszt, besides several encores.

NOTES.

Excerpts from four operas were given at the Cornish School of Music by advanced pupils of Jacques Jou-Jerville, the entertainment being repeated on Sunday afternoon on account of many requests, and later it was broadcasted by radio.

In connection with the Cornish School, Margery Cowan has a concert bureau, and each month shows an increasing number of students furnishing programs of music, dancing and readings in Seattle and the vicinity, twenty being booked during the first two weeks of February.

Bernhard Perboner presented Judith Poska, a fourteen-year-old violinist, and John Hopper, a talented young pianist, in joint recital. Their work was marked by more

than good technique, being invested with a poetical content unusual for young musicians. Miss Poska played her part of the program with ease and sureness, and both were called out before the curtain after the Beethoven sonata No. 1, D major, and also after Walther's Prelied, by Wagner-Wilhelmj. A. M. B.

SAN FRANCISCO LOUDLY ACCLAIMS FLORENCE EASTON

Symphony Orchestra Gives Beethoven Program—Other Attractions of Note

San Francisco, Cal., March 3.—For those who have listened to good, bad and mediocre singers and felt that the great art of pure bel-canto was lost, the appearance of Florence Easton was at once reassuring. She was heard by the large audience which never fails to attend Alice Seckels' Matinee Musicales. The program that Madame Easton sang was diversified in style and import. Her voice never appeared more beautiful than upon this occasion. She exhibited that she was at home in every school of song interpretation, giving the music, poems and diction equal consideration.

BEETHOVEN PROGRAM GIVEN BY HERTZ.

For the tenth pair of concerts, Alfred Hertz led the San Francisco Symphony Orchestra through an all-Beethoven program which included three movements of the ninth symphony, the D major violin concerto, played by Louis Persinger, and the Fidelio overture. Alfred Hertz conducted the symphony with fine musicianship, enthusiasm and profundity. Louis Persinger, concert master of the organization, is highly esteemed by local concert devotees and, after his reading of the concerto, was given tremendous applause.

YOUNG CELLIST MAKES DEBUT.

Stanislaus Bem, one of the foremost cellists and teachers of that instrument, presented his pupil, Emmet Rixford Sargeant, in recital in the St. Francis Hotel. Mr. Sargeant has already a most admirable technical equipment, displayed by his performance of the Lalo concerto. His tone is warm and luscious and he plays with fire and temperamental abandon. Other numbers were Tchaikowsky's Variations on a Toccata Theme, Schubert's The Bee and Popper's Elfentanz. Both the instructor and pupil deserve congratulations for the splendid showing made.

PEOPLE'S SYMPHONY ORCHESTRA HEARD.

The sixth educational concert of the People's Symphony Orchestra, under the conductorship of Alexander Saslavsky, was given in Scottish Rite Hall, February 23. The works played were Goldmark's Rustic Wedding, overture to Mignon and Strauss' Waltz, Roses From the South. The soloist on this occasion was Grazia Carbone, soprano,

who sang numbers by Leoncavallo, Dresel and Caldara with a well-trained voice.

PROGRAM BY CALIFORNIA ARTISTS.

Stella Vought arranged a program by well known California artists which she presented at the Fitzgerald Memorial Methodist Episcopal Church, February 24. Those participating were Walter Frank Wenzel, Lela Gordon Saling, Mabel Sherburne West, Harry Resifelt, Norman Smith, Jack Edward Hillman, Josephine Wilson-Jones and Erwin Holton. C. H. A.

SAN DIEGO CHILDREN ENJOY LOS ANGELES PHILHARMONIC

Paderewski Casts His Spell Over a Large Audience—Local Notes

San Diego, Cal., February 20.—The Los Angeles Philharmonic Orchestra gave the fourth concert of its San Diego Symphony season on February 12, at the Spreckels Theater. The piece de résistance was the César Franck symphony in D minor, which was well played. Solos by de Busscher (oboe) and Bronson (cellist), of the orchestra, were well received and had to be repeated. The orchestra also played for San Diego school children and had a crowded house as usual. Among the numbers on an extremely attractive program were the Nutcracker Suite by Tchaikowsky and the Oberon Overture by Weber.

ANOTHER AUDIENCE SUCCUMBS TO PADEREWSKI.

The Amphion Club presented Paderewski to an audience that filled the Spreckels Theater to overflowing, February 19. The audience and the artist were in perfect accord from the moment he stepped upon the stage. Great artist and unique personality, he reached each member of that mixed assemblage and centered each thought upon himself. He complied with the insistent encore demands until a very late hour.

LOCAL NOTES.

Under the direction of Mrs. Maurice B. Hesse, organist, a series of interesting recitals has been given at the Baptist Church, featuring a guest soloist each time.

Mme. de Turczynowicz and her light opera company entertained the members of the Three Arts Club of San Diego with a dinner and program at the La Jolla Woman's Club recently.

Carl Morris is featuring two new songs by Alice Barnett on his recital program next week. One of them, Drums of the Sea, had a notable success when sung by Vernice Brand at La Jolla a short time ago. There is a growing demand for the songs of this talented young composer.

The San Diego Music Teachers' Association heard a most encouraging discussion of modern tendencies in art, presented delightfully by Mrs. Gordon Gray. Even jazz was put in its proper place without the usual rancor that attends

(Continued on page 65)

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REVIEWS AND NEW MUSIC

(Continued from page 18)

indeed, in it a lack of melodic invention of any great value—like an ordinary face set in an elaborate frame, so that the frame is far more interesting than the face.

On the other hand, Milhaud sets his words cleverly, surprisingly so considering that English is not his mother tongue. True, he appears to think that "waves" has two syllables, but we forgive him that, as it is not used in a way that interferes with its proper pronunciation. What we do not like is his frequent use of fourths, his sudden flights from high notes to low notes through disjointed jumps that remind one of the angles of a jointed ruler. The notes of the tuning of the open strings of the lute were used by Wagner for comic purposes, but what significance have they in these child songs? Why should the voice sweep down in a series of perfect fourths from high A down two octaves and back again to F on the words: "What would they call an autumn morning that smiles through its ragged clouds?" or the same passage in the inverse direction on: "I will never come to you when you call me." Nothing is more difficult to sing, and less likely to conduce to clarity of declamation.

Milhaud's method of notation is very interesting. He uses slurs to indicate sustained harmonies, omitting the

repeated notes altogether, and uses slurs also to indicate a sort of mental continuation of broken phrases, even at the very end of the songs, as if something more were to come.

These songs will undoubtedly repay study by those who are interested in the modern advance. It is somewhat to be doubted that they will be enjoyed as songs because of the peculiarities of vocal line already noted. F. P.

(Hinde, Hayden and Eldridge, Inc., New York)

MEMORIAL DAY (Arranged for Male Voices by Edward J. Biedermann)

By Frank Patterson

This fine setting of Joyce Kilmer's poem, by Frank Patterson, is a real contribution to the song literature by American composers. All the majesty of the poetry is brought out and sustained by the unusual musical setting, the chief charm of which is the clever rhythmic treatment of the several stanzas. The poem perpetuates the memory of the men who made the supreme sacrifice and who have earned "at last, the accolade of God." The melodic line is quite out of the ordinary and works up to a stirring climax on the text, "He is our Captain unafraid, the Prince of Peace, Who brought a sword." The male chorus arranged by Mr. Biedermann has faithfully maintained the spirit of the song, which is worthy of a place on all programs.

G. H. G.

FROM THE PUBLISHERS

Sam Fox Publishing Company

That rollicking new ballad of the ocean, *Bells of the Sea*, was given an especially fine stage setting and used as a prologue to the feature picture, *Down to the Sea in Ships*, which has been presented in New York at the Cameo Theater for several weeks. The soloist was Lemuel Kilby, who was accompanied by the Cameo Symphony Orchestra. The ballad was most successful, and both the soloist and the orchestra were the recipients of enthusiastic applause.

A great deal of care was taken to make the prologue out of the ordinary. It was a combination of motion pictures and lights which caused the illusion of mighty waves dashing against a full-rigged vessel, and at the end of the ballad a storm was created, making the prologue one of the most effective seen in a long time.

White-Smith Music Publishing Company

Charles Wakefield Cadman has contributed a very splendid chorus for mixed voices in the *Sunset Trail*. The Hayden Choral Society of Chicago, under the direction of Hayden Owens, gave a performance of Mr. Cadman's chorus on February 27. The lyric is a story of the American Indian. The Indians sing of their vast possessions in the far past, which included all of the rich valleys, and now they have but their dream of vanished glory. So with stout heart, unafraid, they face *Sunset and Destiny*.

Enoch & Sons, London and New York

Loisa Patterson is featuring *All For You* by Easthope Martin, *Garden of Happiness* by Daniel Wood, *Spanish Love Song* by Chaminade, *I Passed by Your Window* by Brahe, with Bachman's Band at West Palm Beach.

(When Myra Sings, by A. L., has been selected as the test piece for the soprano solo contest in the Eisteddfod to be held in Philadelphia, in May.

Mario Chamlee, tenor, is using at all his concert engagements *'Tis Snowing*, by H. Bamberg.

I Shall Know, Mana-Zucca's beautiful new song, has recently been used in concert by Hanna Brocks, Stella Read, Luisa Escobar, Margaret Messer Morris, and Frederick Gunster.

Louis Graveure, baritone, sang Casey's *Concertina* from Easthope Martin's cycle, *The Way of a Ship*, at his Aeolian Hall recital. Mr. Graveure is also using Landon Ronald's *O Lovely Night* successfully this season.

Anna Roselle sang *As I Went a-Roaming*, by May H. Brahe, at Boston recently.

Paul Althouse sings with effect *Dafodil Gold*, a charming new song by Robertson Hodgson. Hanna Brocks is also using this song.

Marguerite D'Alvarez, Mary McCormic, and many other artists, have included *Come to the Fair*, by Easthope Martin, in this season's programs.

Rosing includes on all his programs this season Herbert Hughes' arrangement of *My Father* has some Very Fine Sheep, Irish folk song.

M. Witmark & Sons, New York

Word has been received from Chicago that many local artists are programming Arthur Penn's new ballad, *Sun and Moon*; the lyrics are by Gretchen Dick. During the week of February 26 at the Artists' Series, held in the auditorium of Lyon & Healy's, William Phillips, baritone, sang it, creating a real success.

Hall Malory, tenor, has also programmed *Sun and Moon*, and finds his audiences like it. He is singing another of Mr. Penn's new ballads, entitled *Collen of My Heart*. The song was introduced to the American concert public by Reinald Werrenrath, and since its first hearing has occupied a prominent place on all of his programs, either as a programmed ballad or his principal encore.

On February 18, the Sunday evening concert held at the Vanderbilt Hotel was well attended, the program being given by two soloists, Emily Beglin and Walter Burke. Miss Beglin sang a group of Frederick W. Vanderpool's ballads, with Mr. Vanderpool at the piano; the soloist encoored with Mr. Vanderpool's new song, which he has dedicated to her, *Heart to Heart*.

Since Edna Thomas made such a tremendous success at her New York recitals, where she featured three of David Guion's spirituals, his arrangement of *Some o' These Days* has noticeably increased in demand.

At her Carnegie Hall recital on February 12, Mable Garrison also sang the number, to the delight of her audience. Alma Hays Reed has found it most adaptable to her voice.

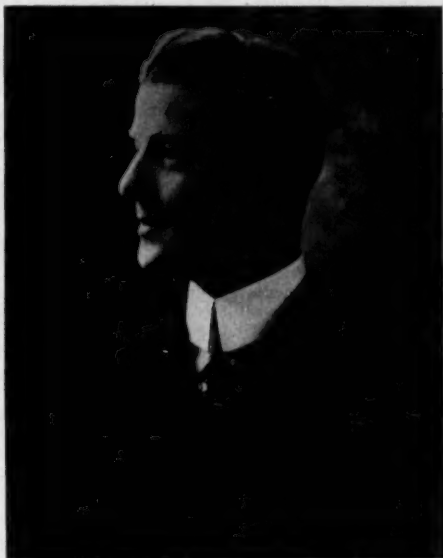
Oscar Siegel took a complete set of Mr. Guion's spirituals with him when he went to Europe in the summer.

Florence Nelson was engaged as soloist for the Police Reserve Ball, which was held in the grand ballroom of the Pennsylvania Hotel on February 19. After singing a group of operatic numbers, her English songs included *Carrisma*, by Arthur A. Penn; *In a Little Town Nearby*, by Florence Turner-Maley, and a new arrangement by Katzman of Tchaikowsky's famous melody, which is entitled *Down Where the Volga Flows*. On February 22, Miss Nelson gave the same program at a special concert held in the Morris High School.

Ernest R. Ball has written a new ballad entitled *Little Man*. Reinald Werrenrath has already made a record for the Victor Talking Machine Company, which naturally will add considerably to the popularity of this song.

Composers' Music Corporation, New York

Lazare Saminsky's second symphony, *Symphony of the Summits*, will have its first performance in America on March 18, at the Metropolitan Opera House by the Phil-



LEMUEL KILBY

who recently sang *Bells of the Sea* at the Cameo Theater.

harmonic Orchestra, Willem Mengelberg conducting. The second performance will be given later in the season by the Philadelphia Orchestra, Leopold Stokowski conducting.

Since Mr. Saminsky's arrival in America several of his orchestral and choral works have been given by the New York Society of the Friends of Music and by the Boston and the Detroit orchestras.

His songs have been sung with success by such artists as Sophie Braslau, Georgette LeBlanc Maeterlinck, Estelle Liebling, Edith Bennett, Nina Koshetz and others.

White-Smith Music Publishing Company, Boston

The first performance in Boston of R. S. Stoughton's new cantata, *The Woman of Sychar*, was given February 18, by the choir of the South Church, under the direction of William E. Zeuch, organist and choir director. The work is to be given a second hearing at the South Church after Easter, as it has been requested by many members of the congregation.

One of the first decisions made by Fritz Reiner, the new conductor of the Cincinnati Symphony Orchestra, was his intention to present works by American composers. Among the compositions under consideration for early presentation is the *Thunderbird Suite*, by Charles Wakefield Cadman. The action of this eminent conductor stamps him as a man willing to help the composers of this country in the only practical way.

J. Fischer & Brother, New York

The first edition of a charming little magazine has just made its appearance and is called *Fischer Edition News*. It is the house organ of J. Fischer & Bro., the music publishers, and will tell of the latest publications of this firm, with short reviews, all of them chatty and descriptive. It will publish, too, other items of musical interest, concerning artists and their works. M. J.

Hugh F. McElroy Dead

Hugh F. McElroy, long associated with various orchestras in Albany, N. Y., both as clarinetist and harpist, died recently after a prolonged illness.

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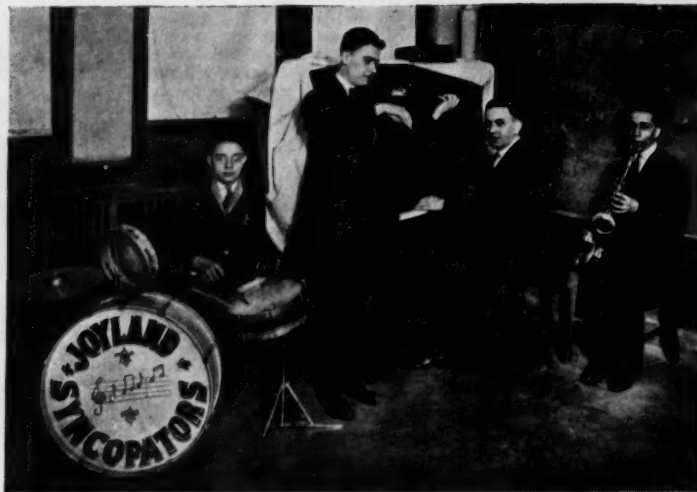
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Services of Blind Orchestra in Demand

What might be considered the first orchestra composed exclusively of blind musicians was formed about three years ago by a group of blind boys at the Center of the Community Workers of the New York Guild for the Jewish Blind.

There are two methods by which they learn the selections played. One is by ear—that is one of the musicians, a violinist or pianist, picks up a tune which he hears at vaudeville or concert. He experiments until he has learned his part, then teaches the tune to the others, one by one, develop-

ing the harmonies as they proceed. The other method is through Braille point writing; a sighted person dictates to one of the blind boys, reading every note, giving the time, sharps, accidentals, etc., which the blind boy takes down on Braille typewriter. The part for each instrument is transcribed in this way and then the boys memorize by sense of touch.

Each Tuesday they play for a group of dancers composed of their blind friends. Their services are now greatly in demand at social affairs, both for blind and sighted, as they have attained a proficiency comparing favorably with many other jazz orchestras.

Music Travel Club of America Organized

The name of this new music club at once suggests the purpose for which it was formed: that is, to enable students and lovers of musical art in this country to visit the scenes where the great masters worked and where musical history has been made, and also to be present at the leading festivals that are expected to take place in Europe during the coming summer. To do this in the way best suited to students and musicians, a way that will give them a practical and personal knowledge of what has been done in the past that will serve as an educational opportunity never before placed at the disposition of musicians, the Music Travel Club of America was formed and has arranged an itinerary that will appeal by its educational advantages, as well as giving a delightful tour through the countries to be visited. Actually to see the locations where such great musical events have taken place, must necessarily make an impression that can never be forgotten.

Wagner looms up in such large proportions on the Rhine, and in the various opera houses, that a special study can be made of his musical works and activities. Then Liszt, whose name is associated with the first performance of Lohengrin at Weimar; Liszt, who made Weimar the center of musical life in Germany (how real he will become to those who see the place where he lived and worked); Beethoven, Bach, Mozart, inspirations for all music lovers, and dear to the hearts of all, with musicians of both the past and more modern schools of France and Italy to be studied and their graves visited, it appears that the journey will prove of value to all those who join this club.

That studies may not be neglected, it is arranged that Howard Brockway, well known musician, composer and lecturer, will accompany the club on its musical pilgrimage. Mr. Brockway is so well known in his work as a lecturer that his services will be of great value. He will give explanatory talks of the operas and orchestral works that will be heard at the various festivals, the educational value of these talks being of great benefit and importance. It really sounds ideal to be traveling through the musical world of Europe with an authoritative teacher at hand to explain everything.

Nor are the recreations of the party to be neglected. All work and no play makes for dullness. Mrs. Howard Brockway will attend to this part of the trip, acting as chaperon and adviser to the club.

The club is to sail late in June on the Lafayette for Havre, going directly to Paris where eight days are allotted for the stay, necessary to make the party thoroughly acquainted with the musical life of that city, and where there will undoubtedly be many sight-seeing excursions. The next longest stay will be Munich for the festival—six days for that—and then the Salzburg Festival comes directly afterwards, with its five days of music. Of course there are many other places to be visited, including various Italian cities, but these are the longest stops made. At the present moment the exact dates of the festivals have not been arranged and the itinerary will be revised as becomes necessary. All the details have been carefully worked out and a summer of both pleasure and profit is assured for the party. The five days in London immediately preceding sailing for home, come in the "season," so there will be music enough to suit everyone.

One wonders why this idea has never been developed before. The many who go to Europe for the benefit of the musical history of that country are often without any real plan as to where they will go or what they can see in a perhaps limited time, with all the small annoyances of not knowing a language, or, in the case of young people, the disadvantage of not having someone with them to act as chaperon. Often the object of the trip is not attained, but the student remains in one city, returning home rather disappointed at the little advantage gained by the visit. To have everything arranged so practically and carefully, with a person in authority to give talks and lectures on the special subjects, makes membership in the Music Travel Club quite a different matter.

The headquarters of the club is in the Metropolitan Opera

House Building, 1425 Broadway. The prospectus for this trip is interesting reading, with illustrations of opera houses, former residences, etc., and, as said previously, all the details are most carefully arranged for the two months of absence.
K.

Herbert Witherspoon Artist in Recital

Joyce Borden, a young soprano who has been a pupil of Herbert Witherspoon for the past few years, recently gave a song recital at the Stratfield, Bridgeport, Conn., under the auspices of the Business and Professional Women's Club of that city. The Bridgeport press wrote enthusiastically of the recital, speaking in glowing terms of Miss Borden's art and her charming personality.

Augusta Cottlow Resumes Teaching

Augusta Cottlow, the pianist, equally successful in imparting her art to others, has returned to New York from a very successful tour of the Middle West, and has resumed teaching in her studio-apartment at 385 Ft. Washington avenue.

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WASHINGTON HEARS KOCHANSKI WITH PHILADELPHIA SYMPHONY

New York Symphony, Headed by Coates, Presents Levitzki
—Cortot, Bori, Shattuck and Flonzaleys Appear—
Many Concerts by Local Artists—Notes

Washington, D. C., February 20.—Great applause greeted Stokowski on his return to Washington with the Philadelphia Orchestra. The program opened with a delightful rendition of the Bach passacaglia in C minor, followed by Beethoven's concerto in D major for violin and orchestra, with Paul Kochanski as soloist. Wagner's Tristan (Vorspiel und Liebestod) concluded the program.

COATES AND LEVITZKI WITH NEW YORK SYMPHONY.

The New York Symphony Orchestra gave two concerts at Central High, February 19, and at the National Theater the day following. At both concerts Mr. Coates opened the program with pieces for strings. The program on February 19 included two Characteristic Pieces for Strings by Sinigaglia, the Prelude and Good Friday Spell from Parsifal and Tchaikowsky's fourth symphony in F minor. The second concert will linger in the memory as one of the most brilliant of the season. Mischa Levitzki played the Liszt concerto in E flat, resulting in a splendid achievement for both pianist and orchestra. The program included a suite for strings by Purcell, arranged by Mr. Coates in 1920, and the London Symphony, by Vaughan-Williams.

DAMROSCH GIVES SECOND LECTURE-RECITAL.

A large number of Damrosch admirers heard the second lecture-recital, on the Nibelungen Trilogy, by Walter Damrosch, conductor of the New York Symphony Orchestra. The Valkyries was the opera Mr. Damrosch dwelt on at this recital, as usual illustrating with themes played on the piano.

ALFRED CORTOT SCORES ANOTHER TRIUMPH.

Thunderous applause greeted Cortot on his second appearance, February 16, at the National Theater. As a pianist Mr. Cortot is all one could desire and his program was worthy of him.

LUCREZIA BORI IN COSTUME RECITAL.

Lucrezia Bori opened her program at Poli's Theater, February 10, with a charming group of early French songs, for which she was gowned in a French costume of the period. In Venetian costume of 1700, she next sang a group of Italian songs including La Pavana, by Leva; Caro, caro, mio bambino, by Guarnieri; Invito alla danza, by Respighi, and, as an encore, Villanelle, by Sibella. It was in the final Spanish group, La Maja de Numbro, by Mando Penella; El majó discreto, by Enrique Granados, and El relicario, by Jose Padilla, that Miss Bori (dressed in a gorgeous Goya costume) was most captivating. She was ably assisted by Karl Riedel, pianist, who offered a solo group also.

ARTHUR SHATTUCK'S MODERN NUMBERS PROVE POPULAR.

Arthur Shattuck, appearing in T. Arthur Smith's Master Pianist Series, exhibited scholarly playing. His program was varied, ranging from Bach-Busoni capriccio, in B flat major, to Goossens. It was as an interpreter of modern music, however, that Mr. Shattuck most delighted his hearers, playing Palmgren's Bird Song and Isle of Shadows, Goossens' March of the Wooden Soldiers, which he repeated to meet the enthusiastic applause of his audience, and Saurer's Music Box.

FLONZALEY QUARTET MAINTAINS HIGH STANDARD.

The Flonzaley Quartet was true to its standard of the best in chamber music at its second recital, February 12, in the Central High School, under the auspices of the Washington Society of Fine Arts. The quartet struck a modern note in Bax's Adagio from quartet in G, also including Schubert's quartet in A minor, op. 29, and Beethoven's in E minor, op. 59, No. 2.

FRIDAY MORNING MUSIC CLUB CONCERT.

Mary Howe won much praise for her sonata in D major for violin and piano, which she played with Henri Sokolov, violinist, at the concert of the Friday Morning Club, February 16. The other soloists were Minna Nieman, pianist, and Florence Louise Lyon, who gave a group of spoken songs.

PAUL BLEYDEN AND ELIZABETH WINSTON IN RECITAL.

The drawing rooms of the City Club were filled for the recital on February 21, of Paul Bleyden, tenor, and Elizabeth Winston, pianist. Miss Winston played, with finish and skill, the Military March by Schubert-Tausig; Jeux d'eau, Ravel; Etude in E flat, Schlosser; The Wind, Alkan; the eighth rhapsody of Liszt's, Ride of the Valkyries, Wagner-Hutchinson, and OrNSTein's Chinatown. Mr. Bleyden's lyric voice was heard in an interesting group of songs, which he interpreted with his usual artistry.

PUPILS OF ASSOCIATED STUDIOS ARE HEARD.

The Associated Studios (Otto Simon, voice; LaSalle Spier, piano; Henri Sokolov, violin) presented pupils in recital, February 9. Katherine Thompson, Gertrude Locher, Martha McAdams, Mrs. Charles Inlay, Ida Willis Seaton,

J. Lenenson and Adelaide Watson participated in the program.

RECITAL GIVEN TO AID AMERICAN COMPOSER.

Mrs. John J. Stahl, assisted by Edyth Marmion Brosus, harpist, and Charles T. Ferry, composer and accompanist, gave a recital at Poli's Theater, February 17, to further the cause of the American composer.

CHARLES WENGERD PRESENTS JOSEPH DI MEGLIO IN RECITAL.

Charles Wengerd presented his pupil, Joseph Di Meglio, a tenor of great promise, at the Playhouse, February 21. Winifred McGregor Michaelson, pianist, was the assisting artist. Mr. Di Meglio sang with tonal beauty and ease.

NOTES.

Warren F. Johnson, assistant organist at the Washington Cathedral, gave his second recital on February 18. A high musical standard characterizes all of Mr. Johnson's work.

Willard Howe, guest of the League of American Pen Women at its clubhouse, on February 4, gave an interesting talk on the work of modern American composers, emphasizing the duty of teacher and artist to give just recognition of the worthiness of their work by placing such compositions on programs. Her talk was illustrated by H. LeRoy Lewis, baritone, who sang Serenade, Branscombe; Retreat, La Forge; Thy Beaming Eyes, MacDowell; Do Not Go, My Love, Hageman; War, Rogers; To a Rose, MacFadden, and Embers, by Guion. George Nixon Thompson played a group by MacDowell.

The MacDowell Music Club, Georgia E. Miller president, held its regular monthly meeting on February 12, in the clubrooms at 1406 H street. A delightful program was given by Mrs. Fred Ofterdinger, Katherine Brooks, Katherine Beck, Eleanor Colborn and Sue Kennedy.

In furtherance of the plan of the Ram's Head Players to give unusual recitals at the Playhouse, Rosalind Fuller, leading woman with John Barrymore in Hamlet, and Anita Enters appeared two evenings, February 19 and 20. Miss Fuller gave songs from the mad scene of Hamlet, a number of English folk songs, and, with Miss Enters, a group of play songs. The latter was pleasing in a number of dance impressions. Helen Howison, soprano, and Katherine Riggs, harpist, gave an interesting program as an introduction to Grania, Lady Gregory's playlet which the Ram's Head Players performed. Miss Howison sang a number of very old Irish airs in a costume especially designed for her by James Reynolds.

Leonore Gordon Foy, dramatic soprano, is visiting friends here and will give a recital soon.

G. A. Johnson, bass soloist at the Church of the Incarnation, sang a varied group of songs at a tea given by the Association of American University Women. He was accompanied by Emilie Margaret White.

G. Schirmer has just published a song for bass voice written by a prominent Washingtonian, Edward H. Droop, and dedicated to Charles Trowbridge Tittmann.

Marguerite Meakin, member of the Washington Opera Company, offered a group of songs at a tea at the Women's City Club.

Pupils of Trinity College gave a piano recital, February 11. The performers were Louise Harrigan, Florence Blum,

Agnes Perrot, Helen Purcell, Antonio McInnis, Elsie Pauly, Dorothy Donley, Lucile Heberle, Blanche Bartemeier and Regina Curley.

Louis Potter presented several of his pupils at a studio recital on February 17.

Myra Johnson Marshall sang the soprano aria from Victor Herbert's opera, Natoma, and A Messenger, by Frank LaForge, at a community concert at Central High School. She was accompanied by Marion May-Lawson.

The United States Navy Band also appeared at this concert.

H. LeRoy Lewis entertained a number of guests at an informal musicale in his studio, February 22. Louis Potter and J. Williams played some of their compositions and Misses Potter and Travers and Mr. Lewis sang. J. H.

La Forge-Berumen Pupils in Class Meeting

Three pianist-accompanists, pupils of both Frank La Forge and Ernesto Berumen, appeared in a class meeting at the La Forge-Berumen studios on February 20, under the personal direction of Mr. Berumen. They were assisted by Margaret Northrup, soprano, artist pupil of Frank La Forge, who sang two groups of classical and modern songs, displaying a voice of much beauty. Le Papillon by Fourdrain was perhaps the most charming number among her offerings.

Erin Ballard, who is one of the most talented pianists at the studios, opened the program with a beautiful rendition of the G minor ballade by Chopin. Miss Ballard played also the lovely sonatina by Ravel, by special request, and a group of modern compositions by Cyril Scott, giving much pleasure to the audience with her artistic interpretations.

Minabel Hunt, who made such a fine impression in a recent class meeting at the studios, played numbers by Schuett, Grainger, Moszkowski and Schubert-Liszt with clean cut technique and a splendid sense of rhythm.

Elinor Warren, another gifted young pianist, and a favorite at the studios, gave a group of numbers by MacDowell, and shorter compositions by Ole Olsen and Rachmaninoff, which Miss Warren played with brilliancy, power and fluency. This fine artist is also a composer.

Easton Singing Elgar's King Olaf

Recently the announcement was made that Florence Easton would sing the soprano role in Busch's King Olaf and a miscellaneous concert program with orchestral accompaniment at the important Worcester, Mass., Music Festival on May 10 and 11. This should have read Elgar's King Olaf.

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FRANTZ PROSCHOWSKY SAYS GALLI-CURCI ARE BORN—NOT MADE BY TEACHERS

"Cornerstone in Art of Singing Is Simplicity and Naturalness," He Says

A representative of the MUSICAL COURIER in Chicago called recently at the studio of Frantz Proschowsky, in the Fine Arts Building, in order to find out if the rumor concerning his leaving the city were true.

"Naturally, I expect some inquiry in regard to my leaving Chicago for New York with Madame Galli-Curci, and perhaps it would be better for me to make some statements on this point myself and thus prevent the usual misrepresentations of friends as well as enemies. In the fall of 1919, we met, on our way to America from Copenhagen, Joseph Lhevinne and family, and from the first we started a solid friendship. In the autumn of 1921, Mr. and Mrs. Lhevinne, after a fine program at Orchestra Hall, introduced me to Mr. Samuels, Mme. Galli-Curci's husband and a former pupil of Mr. and Mrs. Lhevinne. Later, in conversation with Mr. Samuels, I mentioned that I had a manuscript on 'Singing' for publication and asked if he would care to read it and pass an opinion. He accepted and a few weeks later I received a lovely recommendation of my book.

"About a year later, Mme. Galli-Curci called me into consultation and this privilege has been a great joy, as our ideas in regard to the true art of singing coincided so wonderfully that our association for eight weeks became a daily joy, and naturally many interesting moments were had by all of us. I dare say that Mme. Galli-Curci is perhaps the most marvelous example of perfection in singing of our day—a rare, God-given voice, superb musicianship, coupled with grace and ultra-refinement in taste and phrasing, then a perfect knowledge of Italian, Spanish, French, English and German. We must not forget Mme. Galli-Curci possesses, also, the rarest of all gifts, singing talent, untiring ability to work and an overpowering amount of self criticism. Where all these factors go into the scale we are not surprised to find Mme. Galli-Curci recognized as the world's greatest singer. How often do we hear who is or who are or who were her teachers? And I have the privilege to state—no one. Her debut was made without a teacher, on her own intellect; her progress and growth also were made on her own resources, and let it be understood once and for all, that teachers do not make Galli-Curci. They are born. Furthermore, Mme. Galli-Curci is a naturalist."

"What do you mean by a 'naturalist'?"

"Well, comparatively speaking, in painting a cubist displays insane ideas, and similar insane ideas exist also in the art of singing. A naturalist, in the art of singing, is one who, first of all, aims to keep the natural qualities and beauties and freedom of the voice unimpaired. This we should think would be the usual way, but it is not. Nine voices out of a hundred are distorted, robbed of their musical qualities and thus rendered valueless."

"Can you give any reason for this unfortunate condition?"

"Yes, I think I can. The error most frequently found among students and teachers, in my opinion, is the frequently used term 'breath support,' which is perhaps the most misleading term used. Next, 'forward tone placing' or 'forward singing.' The words 'breath support' lead to forcing the breath against the larynx, compelling it to resist unnecessary pressure, thus robbing the voice of balance. Forward tone placing gets the mind on something that does not exist and consequently disturbs the mind

and robs the voice of its freedom. We neither sing forward, backward, upward nor downward. The voice is a result of adjustment of the inner vocal organs, of which the larynx with the vocal chords is the whole important factor. The refusing to acknowledge these facts in our art of singing is nothing but stupidity. The foundation must be based upon logic and naturalness. The sense of hearing is for the singer the same as the eye to the painter. The singer must learn to hear; his hearing is his judgment, and without it there is no growth nor confidence. We must learn to hear with perfect discrimination: Cause and effect—coinciding with nature's laws in regard to singing. All physical organs work in perfect automatic unison in obedience to the mind. The greatest art is to know nature and develop it as a natural art, not an artificial art. Also diction is a most frequently misunderstood chapter; too much consonants, and not enough vowels is fatal; maximum vowels on either side of the consonants make them stand out by contrast and produce the finest cantilena possible—an important factor in the art of beautiful singing."

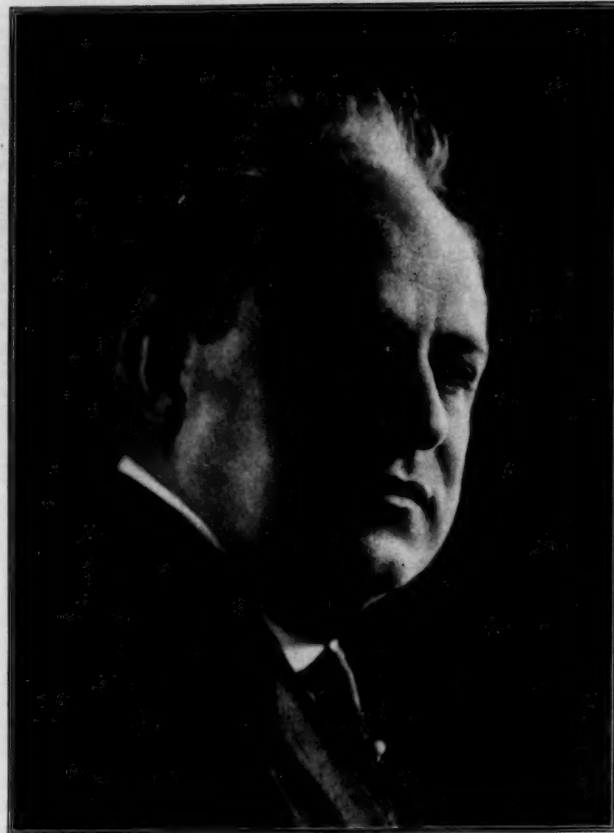
"What do you mean by saying 'Breath support causes forcing'?"

"I mean the term is misleading. The term is rarely understood by teachers and more rarely by students. A tone is a result of breath converted into tone through vibration of the vocal chords. This function is absolutely automatic and is guided through hearing and sensing. Consequently it is the tone that controls the breath and not vice versa. A perfectly produced tone requires hardly any breath, at least no more than we inhale instinctively if we leave our organs under mental control or mental obedience. Every test of lung capacity and lung power trained separately from singing, and then applied to the voice is a burden and discomfort to the singer as well as the listener. The majority of our singers have lost track of how their own voices really sound. They accustom themselves to be satisfied with an inferior art that does not enable them to produce perfect vowels throughout their range."

Any singer who has not a pianissimo, crescendo and diminuendo might as well first as last confess imperfect and incomplete technic. The cornerstone in the art of singing is simplicity and naturalness; those possessing it have the key to the great art of beautiful singing. I analyze it as 'minimum effort and maximum result.' I say the all important part in the art of singing is the learning to hear, and this seems to be the most neglected. I rarely ever hear a student who can hear or discern a pure vowel. How can we sing and make our listeners comfortable if we do not even know how to make the language comprehensible? This is impossible where vowels instead of being pure are compromised. I grant that inferior technic refuses to produce pure vowels, but this only proves that the perfect art is misunderstood. The art of singing is unison of hearing and feeling. The hearing dictates and controls the producing organs; we sense these and the more perfect they perform, the more comfort we experience and the more confidence we develop. The resonance of the voice is the result of the vibrations; the bone structure of the head is responsible for the resonance and the result obtained is dependent upon the movable organs being used correctly. The theories of directing tones into certain resonating cavities in the head are all nonsense and imagination. The truest saying is the old Italian one: 'Open the throat and the head resonance is obtained.'

"Numerous statements can of course be made, but as space does not permit a more lengthy discussion, let me finish with this one very important remark: 'The modern art of singing has separated itself from common sense in a most discouraging way.'"

RENE DEVRIES.



FRANTZ PROSCHOWSKY

Metropolitan Museum Concert

On Saturday evening, March 10, the Metropolitan Museum of Art harbored another record-breaking audience, the occasion being the second concert of the March series given by David Mannes and his excellent orchestra of selected musicians.

The program contained the overture to *Der Freischütz*, Weber; two movements from Symphony No. 8 in F major, Beethoven; March from *Leonore* Symphony, Raff; two Wagner numbers—Prize Song from *Die Meistersinger*, and *Bacchanale* from *Tannhäuser*; Overture to *The Bartered Bride*, Smetana; *Carmen Suite*, Bizet; theme and variations from *String Quartet* in G major, Haydn, and 1812 overture by Tchaikowsky.

Mr. Mannes, who is widely known in New York and throughout the country as a musician of high ideals, conducted all these works with sincerity and intelligence.

Many Events at the Cornish School

The Cornish School at Seattle has been seeing a great deal of activity during the last few weeks, the regular studies being supplemented as usual by public activities on the part of both pupils and faculty.

On February 5, Jacques Jou-Jerville, director of the vocal department, presented his opera class in costume scenes from several well known operas. Beginning February 7 there were five performances of C. Hadden Chambers' play, *Passers-By*, presented by Moroni Olson and his dramatic students.

January events included two recitals by Edouard Potjes, head of the piano department. The Belgian pianist, on January 20, played a program which included numbers by Beethoven, Irene Fuerson, Debussy, Tausig and Liszt, and on January 27 the program was made up of numbers requested by his audience of the previous week. The enthusiastic reception accorded Mr. Potjes on his last recital is evidenced by the fact that, of an audience numbering nearly two hundred people at his first recital, eighty-six handed in marked programs to the ushers, the eleven numbers receiving the largest quota of votes representing the second program.

Another April Recital for Dicie Howell

Dicie Howell has added other recital appearances to her April concerts, having recently signed a contract for Scranton, Pa., April 5. She will also be heard on April 24 in Toledo, Ohio, with the Eurydice Club, under the direction of Mrs. Otto Sand, at the Auditorium.

Claussen Booked for Columbus Festival

Julia Claussen, the mezzo soprano of the Metropolitan Opera Company, will sing *Delilah* in *Samson and Delilah* at the Columbus, Ohio, Music Festival, on April 24.

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WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Mabel Garrison, Soprano, February 12

Times
She sang with taste and musical intelligence, with variety of expression.

Herald
Her style had rare feeling for sentiments and moods.

Times
... a charming power of interpretation.

Paul Reimers, Tenor, February 14

Times
Clear fullness of tone.

Evening World
There is a sameness in her singing, little emotional expression and only occasional displays of musical feeling.

Evening Journal
It was placid singing that she did—one song very much like another, beautiful in sheer tonal quality, but quite unstirred by so much as a suspicion of interpretative emotion.

Else Muehler, Soprano, in Lohengrin, February 14

Herald
Mme. Else Muehler sang with a voice of lovely quality.

American
Musically delightful.

Evening World
Her light, colorless soprano is not well suited to the music.

World
Miss Muehler's voice lacked power and warmth.

Jacques Urlus, Tenor, in Lohengrin, February 14

Evening Post
His voice possessed much beauty of timbre.

Evening World
His voice is throaty.

Bruno Walter, Conductor, February 15

Sun
Mr. Walter is a quiet conductor, using the left hand as little as possible.

Herald
His gestures are quiet and restful rather than strenuous.

Evening Mail
Walter is a conductor who uses many gestures.

Evening World
Mr. Walter's beat is deceptive, his gesture superabundant and tantalizing.

Eva von der Osten, Soprano, in Tristan and Isolde, February 16

Tribune
Her voice is one of extraordinary power and range.

Sun
Mme. von der Osten demonstrated a voice that was singularly and inappropriately light.

Eva von der Osten, Soprano, in Die Walküre, February 20

Evening Journal
The freshness and energy of Mme. von der Osten's characterization was a stroke of real acting and her singing was a part of it. She has a freely produced and powerful voice.

Elsa Alsen, Soprano, in Die Walküre, February 20

Evening Post
Elsa Alsen sang the cry of the Valkyrie in electrifying fashion, and throughout the opera her Brünnhilde was a true reflection of Wagner's heroine.

American
... such a Brünnhilde as New Yorkers have sorely missed of late.

Times
Mme. von der Osten as Siegfried showed again a voice that has sometimes a certain roughness and evidences of wear.

Tribune
What Brünnhilde's voice and style should have been illustrated many times in the past better than they were last night, though there was much that was excellent in purpose and effort.

Herald
Mme. Alsen was a good, though not especially distinguished Brünnhilde.

Mrs. Frederick Heizer Helps MacDowell Fund

In response to the recent appeal appearing in the MUSICAL COURIER for a fund to replace the income derived from Mrs. MacDowell's lectures which has been curtailed on account of her illness, Mrs. Frederick Heizer of Sioux City, Ia., director of the MacDowell Club there, arranged the following interesting program. A silver offering of \$10, derived from the program, was forwarded to Mrs. MacDowell. Given on Sunday afternoon, January 21, at the Heizer Music School, the program proved most enjoyable:

Sonata XII (Folia).....Archangelo Corelli (1653-1713)
Violin, Sam Sherr
Piano, Harry Thatcher, Jr.
Largo—from first piano concerto.....Beethoven (1770-1827)
Sara Weiner
Orchestral parts on second piano, Harry Thatcher, Jr.
Adagio—from fifth piano concerto.....Beethoven
Harry Thatcher, Jr.
Second piano, Sara Weiner
Viola Quartet—
The Night Has a Thousand Eyes.....Mendelssohn 1809-1847
Reverie.....Schumann (1810-1856)
Adagietto.....Bizet (1838-1875)
Arranged for violas by Frederick Heizer
Sam Sherr
Alfred Kinkaid
Piano—
Etude, C sharp minor.....Chopin (1810-1849)
Sara Weiner
The Edward MacDowell Memorial Association
Mrs. Frederick Heizer
Piano—
Largo—from Sonata Tragica.....MacDowell (1861-1908)
Harry Thatcher, Jr.
Violin—
To a Wild Rose.....MacDowell
Frances Fribourg
Gertrude Trowl at the piano

Giuseppe Adami's Appearances Many

Giuseppe Adami, violinist, who recently gave a successful debut recital at Aeolian Hall, has since appeared at various concerts, each time winning the appreciation of his audience. At a recent recital in Carnegie Hall, assisting Cecilia Guider, soprano, he displayed a tone of fine quality which his audience was not slow in responding to. A week later Mr. Adami was heard as assistant soloist to Mme. Gita-Glaze, dramatic soprano, before a large audience at the Waldorf-

New York Concert Announcements

Thursday, March 15

Boston Symphony, evening.....Carnegie Hall
Muriel Tindal, song recital, evening.....Aeolian Hall
Clara Clemens, song recital, evening.....Town Hall

Friday, March 16

Josef and Rosina Lhevinne, piano recital, evening.....Carnegie Hall
Guionar Novaes, piano recital, afternoon.....Aeolian Hall
Max Kotlarsky, piano recital, evening.....Aeolian Hall

Saturday, March 17

Boston Symphony, afternoon.....Carnegie Hall
Anna Meitschik and Michael Press, evening.....Carnegie Hall
John Powell, piano recital, afternoon.....Aeolian Hall
Herma Menth, piano recital, afternoon.....Town Hall

Sunday, March 18

Albert Spalding, violin recital, afternoon.....Carnegie Hall
Alberto Ferras, song recital, evening.....Carnegie Hall
John Charles Thomas, song recital, afternoon.....Aeolian Hall
Carmela Ponselle, song recital, evening.....Town Hall
Philharmonic Society of New York, afternoon, Metropolitan Opera House
New York Symphony, Bori and Werrenrath, afternoon, Johnson's Theater

Monday, March 19

Paul Bernard, violin recital, evening.....Aeolian Hall

Tuesday, March 20

Paul Bender, song recital, evening.....Carnegie Hall
Doria Bernards, song recital, afternoon.....Aeolian Hall
Frederick Dixon, piano recital, evening.....Aeolian Hall

Wednesday, March 21

Philharmonic Society of New York, evening.....Carnegie Hall

Astoria, which gave him the opportunity to enfold his fine interpretative ability. He also gave a radio program and received quite a number of letters telling of his delightful playing. His many admirers are looking forward to his future appearances.

Easton Paid "Highest Compliment" in Oakland

To quote the music editor of the Oakland, Cal., Tribune after Florence Easton, the Metropolitan soprano, had appeared there recently in recital: "The mechanics of Easton's production are never in evidence; no higher compliment to her technic can be paid than that." The artist appeared before a crowded house at Harmon Gymnasium at the University of California, under the auspices of the Berkeley Musical Association.

William Simmons at Woman Pays Club

William Simmons, baritone, was one of the soloists at the Woman Pays Club at the Algonquin Hotel on Wednesday, February 20. He was heard in several songs, the poems of which were written by Gretchen Dick.

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THE INTERESTING VIEW OF A PRESS AGENT

Somehow, I never did like that word "press-agent." It savors so of those horrid people who edge their foot inside the door when you open it and tell you about some book that you don't want to buy.

I was at a tea the other day where the room was simply jammed with notables. I was the only "unhonored and unsung" person there. Everywhere my eyes roved they bumped into a face known to the rotogravure section of the Sunday newspapers. There were singers, pianists, violinists—in fact, of the instrumental aristocracy there was nothing lower than a flutist in the crowd. In one corner alone I counted four conductors. There was Henry Hadley, with his clean-cut profile and New England accent; Artur Bodanzky—I recognized him immediately, though he was smiling. You know Bodanzky always seemed to me like the Last Judgment—so awfully stern and just, with no compassion for a false note. Josef Strinsky, in genial abandonment of his high station (this was before he resigned his recent post), was really joking with two ladies of over-accented English. Then there was Dirk Foch, the conductor of the City Symphony. He appears so young to be a leader of men—union men at that. He is good-looking, too, with crinkly eyes and a sense of humor tempered by a Board of Trustees.

In another corner Elly Ney towered majestically in the midst of an animated group—a perfect Amazon of a woman. She was wearing a beautiful squirrel wrap that must have used up the entire squirrel population of her estate in Germany. Sometimes it pays to be a pianist. Beside her, the diminutive Eva Gauthier, her pretty piquant face almost hidden under a picture hat, looked almost Lilliputian. In lighter vein, one would hardly recognize Mme. Gauthier. She isn't a bit Hindooish, but very pretty and civilized-looking. I do wish, though, that she would sing songs that didn't sound as if they were written upside-down. I know the kind she sings is intellectual, but these strong doses of intellectuality always dull my understanding, somehow.

But who is that tall, dark, intense being—the awfully thin one, a combination of Alfredo Casella, a Jesuit priest, and John Barrymore? My mind climbed and descended the entire gamut of notabilities, but simply could not place him. I hesitatingly asked a portly society woman, who was hungrily eyeing a piece of chocolate cake and sipping a cup of tea. She turned a half-vacant eye in the direction toward which I pointed.

"Oh, that's Felix Salmond, the cellist," and taking in the fact that I was neither "society" nor yet "artistic." Her portliness continued her tea-sipping.

Salmond was bending like a reed swayed by the breeze, in deep and concentrated conversation with the venerable other cellist, Josef Hollman, who was holding a glass of milk in one hand and nibbling a delicately slim sandwich. His back (Salmond's, I mean) must ache after an afternoon tea, for he has to bend down to speak to almost

everyone—that is, with the exception of Paul Bender. The new German bass is tall also, but he gives the appearance of being better fed than does Salmond. Bender is very handsome. He wears a wedding ring, however. Another artist complicated by a wife!

Meanwhile, I had been gently and unobtrusively pushed away by the door and right into some very interesting conversation. Up until this time, I hadn't overheard anything worth reporting. Really, you would be surprised to hear these people talk, and they're the same ones that you pay from two dollars to fifty cents, plus the war-tax, to hear in concert. They are just as human as you or I, and just as interested in reducing, and in the servant problem, and in clothes, too.

However, to go back to this conversation I overheard. It was a little group composed of Huberman, Richard Aldrich and two minor tonalities—passing notes, as it were. One of them was telling a joke about the foreigner who was told that he would be asked just two questions on his arrival in America. To the one, "What do you think of our sky-scrapers?" he was to answer, "They look wonderful in a fog." To the second, "What do you think of our American girl?" the answer should be, "She is my ideal." But the foreigner became confused when the time came, and was reported as saying that the American girl looked wonderful in a fog.

I had heard the joke before, so could not join in the well-bred tremolo of laughter that followed. Then Huberman spoke up. (I wonder if I ought to report what he said? You see, he hadn't the slightest idea that the subdued personality in the background—meaning me—was even remotely connected with our great and powerful "Press." He wasn't talking for publication at all, but letting his pent-up enthusiasm overflow into words.)

He was saying: "To my mind the American woman is the last word. She is a real queen. She is charming." Then he went on to talk about line and color, just like an artist of the brush, and said how intelligent and entertaining we were, until I wondered how I had come to be overlooked all these years.

In the middle of his glowing tribute to our American womanhood, a perfect "pin-head" of a society flapper had to butt in.

"Oh, Mr. Huberman," she gushed, "your playing this afternoon was simply wonderful, etc., etc.," until I writhed in shame for my species. Of course, that turned the conversation into the slushy, shallow channels of tea-room conversation. So I thought I might as well go home. My eyes fairly ached, anyhow, with seeing all these people who didn't even know or care who I was. So why stay where I was unappreciated? I went.

But since those chance remarks of Huberman I've been wondering. Do you suppose—is there—could it be that—Well, you know Heifetz is engaged, and Elman has been. Who knows? Ask Huberman. E. D.

LHEVINNES WIN NEW ORLEANS**San Carlo Opera and Sigmund Spaeth Heard**

New Orleans, La., February 20.—The Philharmonic Society presented Joseph and Rosina Lhevinne in concert at the Athenaeum, thereby earning the gratitude of all lovers of the best in ensemble playing. That a splendid ensemble should characterize their playing was to be expected, but that their touch should be so alike that it confused the listeners in determining which artist was playing, was surprising. Such superb pianism as was disclosed in the Mozart sonata will not be heard again until the Lhevinnes pay us another visit.

The San Carlo Opera Company scored heavily during its recent engagement. Mr. Gallo has reason to feel thoroughly satisfied.

Dr. Sigmund Spaeth is in this city giving illuminating talks on music. He has the faculty of dealing with his subject in a fascinating manner. H. B. L.

Cadman and Tsianina Completing Long Tour

Beginning this season's tour in Sault St. Marie, Mich., on October 2, up to and including Long Beach, Cal., on February 14, this year, Charles Wakefield Cadman, American composer-pianist, and Princess Tsianina, Indian mezzo-soprano, have filled fifty-six concert engagements. In this period of time these artists have made two transcontinental tours, from New York to California, from Florida to Washington, and traveled more than twelve-thousand miles through twenty-nine different States. Recent Texas engagements were: El Paso, March 5; Corpus Christi, 8; Galveston, 10. Other important cities visited in the South and Middle West in which engagements were filled are Tuscaloosa, Ala., March 12, and Vicksburg, Miss., 14. Dates still to be completed are: Greenville, Miss., March 15; Jackson, Miss., 16; Talladega, Ala., 17; Hopkinsville, Ky., 19; Lima, O., 20; Chicago, Ill., 22; Alliance, O., April 2; Bellevue, O., 3; Columbus, O., 5; Evansville, Ind., 9; and Washington, Ia., April 11. Returning to California in middle April, Tsianina will begin rehearsals for the title role in the dramatic production of Romona, which will be produced in Pasadena, Cal., during May and June. Plans are under way to produce Cadman's successful American opera, Shanewis, during this summer in the Hollywood Bowl at Los Angeles, with Tsianina singing the title role. It is interesting to note that the opera, Shanewis, is the first American opera successfully produced at the Metropolitan for two seasons, and the theme was furnished by Tsianina and is, in part, a story of her life.

Last Farnam Organ Recital

Lynnwood Farnam closed his series of February organ recitals in the candle lit Church of the Holy Communion, February 26, when he began the program with the fantasia in A (Boellmann), which had in it many original moments of interpretation. Karg-Elert's choral improvisation on the hymn-tune, O For a Thousand Tongues to Sing, followed, and in this the many amazing harmonies as well as clearness of playing caused admiring attention. Vierné's scherzetto, full of chromatics, had in it much discreet use of 16 and 2-foot stops. The andante from Saint-Saëns' cello sonata, op. 32, in E flat, was played in charming fashion, with distinct pizzicato pedal effects. The fantasia and fugue on the

choral from The Prophet, for organ, by Liszt, closed the program, which was exactly an hour long, and in which the imposing effects always found in Lisztian music figured. Certain auditors considered this the climax of everything done by brilliant organist Farnam.

Macbeth Re-engaged for Chicago Opera

As a result of her successes with the Chicago Civic Opera Company at Chicago and at Boston, the directors have engaged Florence Macbeth for ten performances next season.

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OPINIONS OF THE PRESS

(Continued from Page 55).

Josef Konecny's Successful California Tour

Having toured the country from Illinois to California since last September, Josef Konecny and his assisting artists have enjoyed much success. Recently they have been scoring in California the same approval they have had throughout the tour. The following is from the San Bernardino (Cal.) Sun of February 2:

For the rich enjoyment of the evening with three artists, justifying the true meaning of "the vital spark of musical genius," as applied to their attainments, the delighted audience at the Woman's Clubhouse last evening is indebted to the Woman's Club, under whose auspices Josef Konecny, violinist; Esther Luella Lash, soprano, and Margaret Gary, pianist, appeared here. All came unheralded by critics of the coast, but with credentials gilt edged from many eastern and middle west cities. Any music lover who did not attend last evening through indifference, skepticism or whatever the cause of detention from such a musical refreshment, is offered condolence on the deprivation of real food in the musical way.

Konecny, Bohemian born, world-wide artist, and traveler, gives his audience a surprise in his repose of manner. Unlike the Bohemian or Hungarian, or the Latin, who often gesticulates to the same wild degrees, with head, body and bow, while playing, as when talking, Konecny, is reposeful in manner. He remains so, while drawing the soul from his violin in the Franck sonata, the concerto of Vieuxtemps, the weird, unusual Caprice of Paganini, the master of all master violinists, or the wild, colorful, entrancing dances of Sarasate. There is no "fine frenzy" marking the finale of numbers, which is a refreshing thing.

Tones of wonderful sweetness responded to the violinist's art, made perfect by years of loving study, work and perseverance. Smoothness in technique and depth of feeling, characterize the artist's playing. Some of his numbers are not frequently heard on the concert program. The Phantom, the creation of Paganini's mind, played without accompaniment, held the audience in tense interest in its unusual attractiveness.

The big sonata of César Franck was the violinist's introductory number, and established his favor with the audience. This also served to introduce the pianist of the trio of artists, Margaret Gary, and likewise established her standing. In this sonata, the accompaniment puts the performer on equal responsibility with the soloist, and Miss Gary's work in this as in all other numbers of the program was admirable, sympathetic and adequate to all demands.

Myra Hess Wins Rochester Tribute

Myra Hess, the English pianist, returned to New York from a triumphant concert tour to appear with the New York Symphony Orchestra, under Walter Damrosch. Wherever Miss Hess appeared she made a sensation. Not because of any spectacular playing, for Myra Hess is only concerned with art, and not with art diluted by a display of theatrical personality. She won her audiences immediately by her thorough musicianship and versatile fathoming of moods, her beautiful touch and highly musical interpretations, and with all this, her extremely simple, but charming personality.

The Rochester Democrat and Chronicle comments on her playing as follows:

Her recital in Kilbourn Hall was a real delight. One may safely take for granted her knowledge, her technical skill, her musical instinct; these are qualifications of any superior pianist. One may pay tribute to a delicacy in touch and treatment of music that can perhaps be justly regarded as distinctive of the best type of woman's pianism. But then the real charm of Miss Hess' playing is not accounted for. It seems to the writer that one secret of Miss Hess' power to make her interpretations seem revelations, lies in her possession, along with full appreciation of the poetic element of beauty in music, of a great common sense about how to play her conception.

And this is only one of the many tributes paid this artist. Myra Hess is very rapidly asserting herself as one of the best women pianists appearing before the American public.

Ivogun Justifies Advance Reports

Maria Ivogun's appearance as soloist with the St. Louis Symphony Orchestra brought forth the following favorable comment from the St. Louis Globe-Democrat of February 17:

Maria Ivogun fully justified what, in advance, seemed extravagant appraisals of her coloratura art, by her performance yesterday of two of the most difficult numbers in musical literature, Mozart's recitative and rondo, Oh mia speranza adorata, and Strauss' recitative and aria, Grossmächte Prinzessin, from the song-poem, Ariadne auf Naxos.

The recitative is a concert-piece with which any cantatrice of Mme. Ivogun's attainments is almost sure of creating a furor and its reception by yesterday's big audience must have been gratifying to our soloist.

Mme. Ivogun sang wonderfully, reaching for and holding those dizzy notes with the ease of daily scale-practice, without apparent effort and with a tinkling clarity that recalls the bell-like purity of Marcella Sembrich's best days.

When the applause following her effort would not cease she consulted with Mr. Ganz, who then turned back some ten pages of the Strauss, from which point the finale of the Zerbinetta aria was repeated.

The singer finally left the stage with not a sign of weariness, wherein is still another proof and indorsement of her genius as vocalist of the very first position.

Ethelynde Smith Holds Audience Spellbound

Among Ethelynde Smith's recent recitals was an appearance in Piedmont, which was reviewed in part by the Piedmont Owl as follows: "Miss Smith's program showed a wonderful range, highly developed technique, an unusual natural quality and back of it all a very pleasing personality. Her hearers will look forward to her return in the future."

Following Miss Smith's appearance in the Artist Course of the St. Cecilia Club of Houghton, Mich., the critic of the Daily Mining Gazette stated: "Miss Smith gave a generous program of well arranged songs ranging from the bel canto

and coloratura schools to the most modern, and she responded to a double encore at the close of the program."

"She has an unusually rare voice, combined with a charming personality and interprets her songs with so much feeling that she held her audience spellbound." This was one of the comments which appeared in the Herald-News after Miss Smith sang in Manitowoc, Wis.

Tenor House Wins More Laurels

Judson House, on tour with the Così Fan Tutte Company (Hinshaw's company) continues winning splendid press notices, a few of which follow:

Judson House sang here in the last Summer music festival, and is extremely popular with Asheville audiences because of excellent work with the Philadelphia Orchestra on that occasion. Mr. House proved himself thoroughly qualified for a role of no little difficulty, and it goes without saying that he sang beautifully.—Asheville Citizen, January 13.

The music was like the Watteau fashion in art, it was audible lace-work, with now and then an aria, such as the tenor solo in the garden-scene, exceptionally well done by Mr. House. He sang with fine spirit and effect, and went through his role with a rollicking zeal.—Atlanta Journal, January 16.

Judson House, the tenor, who had the broad comedy part of the opera, received some special applause on his own account, his solos in the garden scene giving him an opportunity to show the fine qualities of his voice, the purity of his tone and its clarity.—Savannah Morning News, January 18.

Ferrando, sung by Judson House, revealed a singer with a beautiful voice. The tone quality was purely lyric and very sympathetic, the singing being absolutely on pitch. Mr. House should do great things, not only in opera, but in concert. The voice was never forced and he has range and interpretation.—Four States Press, Texarkana, January 30.

Vancouver Charmed with Peterson

On January 21, May Peterson appeared as soloist with the Vancouver Masonic Choir. Under the heading of "Talented Soprano in Fine Recital," the Province said:

May Peterson delighted a highly interested gathering of music lovers with her refined singing of a program which suited the peculiar gifts of the charming artist to a marked degree. Miss Peterson has unquestionably made a keen study of her art and must be given great credit for the intelligent manner in which she transmitted the message of the composer. As an interpreter she deserves serious consideration. As a reward for her excellent contributions the artist was obliged to add many extras.

None the less favorable was the opinion of the Vancouver Sun:

Miss Peterson thoroughly charmed her audience. Her program in variety and suitability to her vocal accomplishments was admirably chosen. She has a lyric soprano voice of pleasing sweetness and a magnetic stage presence which put her on good terms with her audience at once. The clarity and appealing quality of her voice was best demonstrated in Debussy's Nuit d'Étoile and Alfoen's Skogen Sover, while her deft flexibility and sureness of pitch were admirably exhibited in La Cour de la Mie (Dalcroze), which she sang with a delicacy of feeling not surpassed in any other number.

Busy Sturkow Ryder Greatly Appreciated

The McKinley Lodge of Milwaukee (Wis.) sent Mme. Sturkow Ryder, the well known pianist, an official letter of thanks for her recent concert there, saying: "We extend to you the most hearty thanks and appreciation for the splendid manner in which you entertained us January 31. It is needless to say your efforts aroused the utmost enthusiasm, and we feel that everyone who was so fortunate as to be present on this occasion was deeply impressed."

Mme. Sturkow Ryder played to an audience of more than eight hundred and fifty in Milwaukee. On March 3, she gave a concert in Memphis (Tenn.), returning to Chicago to play there on March 5, 7, and 9.

Mildred Bryars Receives Warm Tribute

Mildred Bryars, American contralto, who recently appeared as soloist with the Knights of Columbus' Choral Club in St. Louis, was the recipient of much favorable

comment from the leading St. Louis papers, a few of which are herewith appended:

As soloist with the K. of C. Choral Club, Mildred Bryars' ample vocal power and attractive presence made the program very enjoyable. In the aria and songs she demonstrated the range of her voice and its rich, reposeful quality.—St. Louis Post-Dispatch, January 23.

Mildred Bryars sang with richness of voice through a range that exceeded two octaves, through F sharp below to A natural above.—St. Louis Star, January 23.

Miss Bryars made an excellent impression. The rich tones of her lower register were of beautiful quality and the voice throughout even better developed than before. In the aria she gave no little dramatic fervor.—Lowell (Mo.) Courier-Citizen, February 23.

Not only does Miss Bryars possess a voice of beautiful texture but she enhances it with a personality of irresistible charm. Candidly another singer is not recalled who gave such enjoyment.—Lowell (Mo.) Sun, February 23.

Poem Dedicated to May Korb

May Korb, the charming little coloratura soprano, is in receipt of the appended poem from an unknown admirer:

To May When She Sings

You're such a tiny person
I never thought I'd see
Just where you kept the bird like tones
That float out pure and free.

I used to think 'twas with your voice
You made the silver notes
But now, I know how wrong I was
Birds don't sing with their throats.

A birdie's song that comes to us
In notes of ecstasy,
Is only sent up thru his throat
As a sort of Agency.

You see, God put a birdie's song
Way deep down in his heart
And when he sings, the notes, each one
Are of his soul a part.

And like a bird, when'er you sing
Your notes are sweet and true,
Because within your happy self
Your heart is singing thru.

Flora Mora Recital in Havana

Flora Mora, who gave a piano recital in Carnegie Hall, New York, a few years ago, now the head of her conservatory in Havana, Cuba, gave a recital at the Teatro Nacional, February 5, in which she played works by Rachmaninoff, Beethoven, Alkan, Chopin, Debussy, Granados, Liszt, and the Nectar Dance by Mana-Zucca. Just before that she gave a similar recital in Cardenas (Matanzas), with a totally different program, and both times she received splendid review notices in La Noche and Diario de la Marina, in which reference is made to her attractive personality, admirable phrasing and splendid interpretation. "A grand triumph was won by the beautiful Flora," "Altogether exquisite and full of mysterious, artistic poetry and emotion," "Facile technique, musical appreciation and delicate temperament has this mistress of the piano, and full of enthusiasm was her audience," said the Cuban papers.

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MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio.

MRS. JEAN WARREN CARRICK, 180 East 68th St., Portland, Ore., March.

DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

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TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn.; for booklets address, Clifton, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, "Mission Hills School of Music," 131 West Washington, San Diego, Calif.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

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MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

LAURA JONES RAWLINSON, Portland, Ore., 61 North 16th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 823 Carnegie Hall, New York City, March.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal., April 16 and June 18, 1923.

MRS. B. L. VAN NORT, 2816 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

ANNA W. WHITLOCK, 1100 Hurley Avenue, Fort Worth, Texas.

INFORMATION AND BOOKLET UPON REQUEST

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Musical Comedy, Drama and Motion Pictures

The Moscow Art Theater offered for its ninth week Tsar Fyodor Ivanovitch, at the Jolson Theater. As we have stated before the engagement of these foreign players has been extended for several weeks additional.

Balieff's Chauvre Souris has completed a year's stay in New York. It is announced that its long engagement is approaching its close for the present season though the final date has not been set. Owing to the great success of the various programs, Mr. Balieff has decided to change the bill each week.

Morphia, a play dealing with the drug habit, which was to have opened the week before, had the first of a series of special matinees on Tuesday afternoon of last week. The play features Lowell Sherman, who is the star of The Masked Woman, which is the regular theatrical attraction at the Eltinge Theater. Almost universally the critics praised Mr. Sherman's work, though the play, in the opinion of many, seems to fall short in that a victim of the drug habit faces complications not easily overcome, which in the play, Morphia, appeared to be of little importance. However, the average audience which is unfamiliar with the horrors and details of this affliction, perhaps would not appreciate the incongruities.

The only other new offering for last week was also given at a special matinee performance, King Lear, at the Earl Carroll Theater. Reginald Pole played the title role with Genevieve Tobin as Cordelia. The criticisms that followed the presentation were not enthusiastic, nor, in the opinion of some, was the production worthy of any very serious consideration.

CLOSINGS.

This is the time of the year when the principal news items in local theatricals are the announcing of special matinees, and the general spring housecleaning—in other words, closings. The limited engagement of David Belasco's super-production, The Merchant of Venice, with David Warfield as Shylock, closed at the Lyceum Theater last Saturday night. Mr. Belasco extended the engagement several weeks longer than he expected. There were ninety-two performances and it is understood that Mr. Warfield established a record for this Shakespearian play. Mr. Belasco announced that he will send the original production on tour beginning early next season and will carry the production to the Coast.

The Greenwich Village Follies also closed last week, winding up a long season in New York—in fact, we believe, the longest any edition of the Greenwich Follies has yet played. The succeeding attraction at the Schubert Theater will be the Theater Guild production of Ibsen's Peer Gynt.

It is the Law closes after a short run at the Bayes Theater.

THE CAPITOL.

The surrounding program to Pola Negri's newest film, Mad Love, was one of the best and most artistic seen in a long time. Mad Love attracted large audiences during the week, though there was considerable disappointment since the American movie-fan began to expect so much from this imported artist. Beside the feature there were several incidental films which were entertaining and amusing. S. L. Rothafel again created one of his splendid diversissements called Impressions of Faust. The Capitol Grand Orchestra, of course, was a big factor in the artistic success and with effective stage settings and Mr. Rothafel's genius in lighting effects, this tabloid opera was something quite out of the ordinary. The scene between Dr. Faust and Mephisto was sung by Helfenstein Mason and Fred Jagel. Elizabeth Ayres, Melanie Dowd, John Kellar, James Parker Coombes, also took part. Evelyn Herbert was Marguerite, singing the Spinning Song and the King in Thule. The Faust ballet was arranged by Oumansky with Gambarelli, Zanou, Niles and the entire Capitol ballet taking part. The singing of these principals of the Capitol was worthy of an opera house, and Evelyn Herbert was particularly effective; the audience was quick to recognize the high artistic value of the entire number.

The program introduced two additional soloists. Ary Van Leeuwen, first flutist of the Capitol orchestra, was heard in a solo, Le Carnaval Russe, Ciardi. As we have stated many times this is an excellent idea to offer, as soloists, the principal musicians of the various choirs of the orchestra. Mr. Van Leeuwen's playing was warmly received. The second soloist was Hans Barth, pianist, who made his first New York appearance on this occasion. His number was the scherzo movement of MacDowell's D minor concerto. Mr. Barth displayed considerable technical skill and showed keen appreciation for musical values. His debut at the Capitol should certainly encourage him, for he was received cordially and made a good impression.

THE RIVOLI.

So great was the success of Cecil B. De Mille's production featuring Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon, that Adam's Rib continued for a second week at the Rivoli. The program was unchanged except that Alexis Kosloff took the place of Theodore Kosloff, who had appeared the first week through the courtesy of Mr. De Mille.

THE RIALTO.

As though to prove that after all it is the men who make up the orchestra and not the conductor which really counts, the overture, Glinka's Russian and Ludmilla, was played by the Rialto Orchestra without a leader. It was well played, too, although not so well as to convert the writer to this mode of procedure as a regular thing. Riesenfeld's Classical Jazz, which followed, with Hugo Riesenfeld and Joseph Littau conducting, was remarkably good. It is scarcely necessary to relate that the audience enjoyed it—that is one of the things which has come to be known without saying. But perhaps the greatest musical success of the program, if one were to judge the warmth of the applause, was the C. Sharpe-Minor at the Wurlitzer in variations on the song so popular in the War days, Smiles. The audience was frankly delighted and accorded the organist long and hearty applause.

Jean Denier, baritone, again pleased with his interpretation of the prologue from Pagliacci, which he sang with marked dramatic fervor. A Leventhal music film, Rita

Owin of the Ziegfeld Follies in Chicken Reel, had the assistance of Borrah Minevitch, harmonica soloist. The feature picture was Walter Hiers and Jacqueline Logan in Mr. Billings Spends His Dime, a thoroughly delightful comedy with tales of revolution and counter revolution in the (presumably) West Indian land of Sans Souci. Reginald Denny in When Kane Met Abel of the New Leather Pushers series and an excellent Buster Keaton comedy, The Frozen North, with the Rialto Magazine completed the bill.

NOTES.

Frederick Fradkin, formerly concertmaster of the Boston Symphony Orchestra, and until recently concertmaster of the Capitol Grand Orchestra, has been engaged by S. L. Rothafel as soloist at the Capitol. It is understood that Mr. Fradkin will appear about every four or five weeks during the coming year. He was the soloist the week before last and demonstrated that he has a tremendous following among New York music lovers. It was with considerable regret that it was announced several months ago that Mr. Fradkin was leaving the Capitol, because many felt that a musician of Mr. Fradkin's attainments and reputation was a big asset to that excellent symphony orchestra. So this news that he is to appear regularly at stated intervals as the principal soloist is exceedingly welcome. It would not be surprising in the least if some enthusiastic admirer from the logue seats would call out for a favorite number as it sometimes done at a Carnegie Hall recital.

Ary Van Leeuwen, former solo flutist of the Vienna Philharmonic Orchestra and who now occupies the same position with the Capitol Grand Orchestra, is to be heard as soloist for the first time at the Capitol this week. He will play Le Carnaval Russe, Ciardi. MAY JOHNSON.

NEW ORCHESTRA FOR STRANSKY

(Continued from page 5)

ganized on a so-called co-operative basis, the organizers are confident of obtaining a substantial guarantee to back the new venture. It would not be surprising if this came mainly from some Philharmonic guarantors who were disgruntled at the action of the directors in forcing the resignation of Mr. Stransky.

Josef Stransky, talking to a MUSICAL COURIER staff writer on Tuesday of this week, said: "It is true that the conductorship of the new orchestra has been offered to me. I have asked for a little time to consider the matter, but I may tell you that I regard the proposition in a favorable light and unless I find some reason to change my mind, I expect to accept the offer, which was made me by the incorporators."

March Appearances for Münz

This month Mieczyslaw Münz, the Polish pianist, will appear in recital at Elmira, N. Y.; as soloist with the New York Symphony Orchestra at Ithaca, N. Y., and as soloist with the New York Philharmonic, under Mengelberg, at Carnegie Hall, on Wednesday evening, March 21.

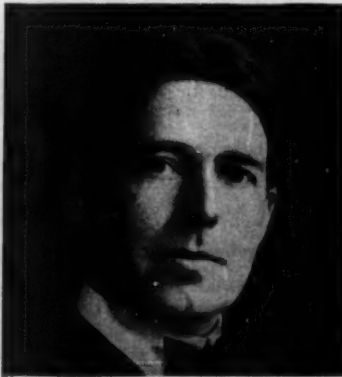
Theo Karle to Make First Trip to Europe

Theo Karle will make his first trip to Europe this summer, after the conclusion of his concert tour, which will occupy his time until well into the summer. Mr. Karle has travelled widely in this country, making as many as two Coast to Coast tours in a season, but he has hitherto been unable to stay away long enough to enjoy a holiday abroad. Al-

OBITUARY

Nelson Perley Coffin

Nelson Perley Coffin, conductor of the Mendelssohn Glee Club, was found dead in his bathroom at the Hotel Commodore, on Tuesday evening of last week, March 6. Mr. Coffin must have died about noon. He had been at the store of the Oliver Ditson Company until nearly eleven-thirty, leaving then to go to the hotel for his belongings with the intention of leaving on a noon train for his home



THE LATE NELSON PERLEY COFFIN

in Keene. The medical examiner declared that death was probably due to arterio-sclerosis and a heart attack. Mr. Coffin had been under unusual strain for two days previous. On Sunday he was in a runaway near Keene; and on Monday he conducted two rehearsals, one in the afternoon of the College Women's Glee Club, newly organized, of which he

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though this trip will be in the nature of a vacation, Mr. Karle is planning to study in Europe and spend no little time in musical research, and his admirers may expect important additions to his large repertory on his return. Previous to sailing, Mr. Karle will make a long series of Brunswick records.

Schumann Heink to Appear in Toledo Again

In September, Ernestine Schumann Heink will appear again in Toledo, Ohio, at the Rivoli Theater. On February 19, she sang with unusual success in St. Louis—her annual appearance there.

Sundelius to Sing Later with Rubinstein Club

The date of Marie Sundelius' appearance at the Waldorf-Astoria for the Rubinstein Club, originally scheduled for March 6, has been set for Tuesday, April 3.

Frederick Gunster Engaged for Corning

Frederick Gunster, tenor, has been engaged as soloist for the spring concert of the Musical Art Society, Corning, N. Y., April 18.

had just been made the conductor, and another in the evening of the Mendelssohn Glee Club.

Mr. Coffin was born in Newport, N. H., in 1873. He spent a year at Dartmouth College and studied later at Colorado College, where he was prominent in athletics. His musical work began as director of music in the schools of Keene, N. H. Later he was head conductor of the Keene Choral Society and of the Fitchburg (Mass.) Choral Society, conducting the annual festivals in both cities for several years. In 1920 and 1921 he conducted the Worcester Festival, and was to have directed the one in May of this year. He was made conductor of the Mendelssohn Glee Club in 1919.

Mr. Coffin is survived by a wife, three children, and his brother, Eugene Coffin.

Sidney A. Baldwin

Sidney A. Baldwin, of Belleville, N. J., died Sunday morning at the Presbyterian Hospital in Newark of pneumonia, following an attack of influenza. He was forty-five years old, born in Morristown, N. J. At the time of his death Mr. Baldwin was organist and choirmaster at the Christ Episcopal Church, Bloomfield; director of the Policemen's Glee Club and of the Bamberger Chorus, both of Newark, and assistant conductor of the Newark Music Festival Association. Besides this, he was one of the best known teachers in Newark.

He leaves a wife, young daughter, mother and brother.

Albert Mansfield

Albert Mansfield, baritone, teacher, and founder of the Mansfield Piano Company, died at his residence, Washington Heights, March 4, age sixty-four. He sang in prominent Roman Catholic churches and in a synagogue during his active career. The funeral was held at the R. C. Church of the Incarnation, March 6.

George Pickering

George Pickering, a well known Baltimore tenor, died recently. Recognized as one of the most able singers in that city, his death, resulting from pneumonia, came as a very great shock.

Giavanna de Gregorio

Giavanna de Gregorio, mother of Franko de Gregorio, the well known vocal teacher of New York, died in Palermo, Italy, on January 3.



THE ELSA FISCHER STRING QUARTET,

consisting of Elsa Fischer, first violin; Isabel Rausch, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello, has gained much favorable comment during the past few years in New York and throughout the country for its musicianship and highly finished ensemble work. Following its concert in Aeolian Hall, New York, on January 29, the New York American said in part: "The program was notable for these non-futuristic days for its lack of sensational material and for a performance that combined scholarly understanding with refinement and skill."

MUSIC ON THE PACIFIC SLOPE

(Continued from page 56)

any discussion of the phase it represents. Mrs. Gray, a violinist of fine attainments, illustrated the evolution of the scherzo with several well-chosen numbers. Miss Barkeley was the accompanist. A short discussion, Diagnosis (pedagogical), was led by Ellen B. Babcock.

San Diego is entertaining distinguished guests this winter in the persons of Emil Oberhofer and Mrs. Oberhofer who are enthusiastic over the beauties of the place. E. B. B.

PORTLAND TAKES PRIDE IN ITS ORPHEUS MALE CHORUS

Opera Ensemble Club's First Appearance—Josef Hofmann in Brilliant Recital—Fourth Concert of Chamber Music Trio—Notes

Portland, Ore., March 3.—On February 16 the Orpheus Male Chorus, which is noted here for its fine a capella singing, was heard in concert in the White Temple. Included in an interesting list of works were the Destruction of Gaza (De Rille) and Rolling Down to Rio (German). As usual, the chorus revealed a delightful balance, beautiful tonal color and delicate shading. William Mansell Wilder conducted. The organization featured Mary Humphrey King, mezzo-soprano, who displayed her well trained voice in three groups of songs. Edgar E. Coursen, accompanist for Mme. King, shared in the success of the program.

OPERA ENSEMBLE CLUB'S FIRST APPEARANCE.

With the principals and chorus in costume, the Opera Ensemble Club made its first appearance on Sunday afternoon, February 18, singing the first act of Carmen. Roberto Corruccini, conductor of the Portland Opera Association, directed. Gertrude Hoehner took the part of Carmen. Other principals were Margaret Masonick, Guy Jones, Paul Davies and Antoine Ward. Selections from other operas were sung by Laurence Woodfin, baritone; Mae O'Neill Feldman, soprano; Zella Payson Koegel, soprano, and Aubrey K. Bishop, baritone. Eileen Sprague and Katherine Densmore furnished the accompaniments. William Robinson Boone, or-

ganist, assisted. This delightful event took place in the Public Auditorium.

JOSEF HOFMANN IN BRILLIANT RECITAL.

Josef Hofmann, pianist, gave a brilliant recital in the Public Auditorium on February 20. Beethoven's sonata, op. 106, opened the program, while Liszt's Spanish rhapsody brought it to a fitting close. Hofmann's own Mignonettes (Children's Corner) also won the favor of the audience. Of course, only in superlative terms can the pianist's playing be justly praised, and he did himself justice on this occasion, graciously responding to the enthusiastic applause with encores. There was a large audience. The recital was managed by Steers & Coman.

FOURTH CONCERT OF CHAMBER MUSIC TRIO.

The fourth concert of the Chamber Music Trio took place in the Heilig Theater, February 21. Beginning with Brahms' trio in C major, the program led through six classical selections. The trio's artistic work was deservedly applauded. This organization is composed of Susie Fennell Pipes, violinist; Ferdinand Konrad, cellist, and J. Hutchison, pianist. The concert was given under the direction of W. T. Pangle.

NOTES.

Tosca Berger, violinist, and Ella Connell Jesse, pianist, played for the MacDowell Club, February 20. Among their numbers was César Franck's sonata for violin and piano. Blessed with fine musicianship, Miss Berger and Mrs. Jesse invariably score with their audience. Mrs. Warren E. Thomas stands at the head of the MacDowell Club, which is doing a great deal for the uplift of music.

Martha B. Reynolds presented a number of piano pupils in a successful recital in Sherman, Clay & Company's Hall, February 24. J. R. O.

Critic Predicts Brilliant Future for Mario

The success which Queena Mario has scored at the Metropolitan Opera House this winter has aroused unusual interest on the part of the public and critics alike. Each



Photo by Mishkin.

QUEENA MARIO,
as Gilda in Rigoletto.

new role she essays brings her added glory. Her latest one was Gilda in Rigoletto, and so skillfully did she sing and so charming did she look that she won unstinted approval and added many new admirers to her already rapidly growing list at the Metropolitan. After the young prima donna's

FURTHER ADDITIONS TO THE MACDOWELL COLONY FUND

It is very gratifying to report several substantial additions to the fund which, at the suggestion of Josef Regneas, was begun immediately after the taxicab accident of Mrs. Edward MacDowell and the Peterborough Colony in the dilemma resulting from her recent accident. The Cincinnati MacDowell Society sent a check for \$100 with the following letter:

March 5, 1923.
The enclosed check is the contribution of The Cincinnati MacDowell Society to the fund which the MUSICAL COURIER is assembling to help Mrs. Edward MacDowell and the Peterborough Colony in the dilemma resulting from her recent accident. It is sent with much concern for, and great appreciation of, her and her work. Will the MUSICAL COURIER kindly acknowledge receipt to address given below.

The Cincinnati MacDowell Society,
Mrs. McLean Blair, Treasurer,
Cincinnati, Ohio.

Other contributions reported since last week are:

JULIUS GOLDMAN, New York City..... \$200
WILLIAM P. ENO..... 100

The MUSICAL COURIER will continue to act as collector for the fund. Contributions, which will be acknowledged in these columns, should be addressed to the Mrs. MacDowell Colony Fund, care MUSICAL COURIER, 437 Fifth Avenue, New York.

appearance in Brooklyn at the Academy of Music, the critic of the Brooklyn Daily Eagle eulogized her as follows:

With all due deference to the splendid art of De Luca, the real feature of the Rigoletto performance was the lovely Gilda of that very gifted young American soprano, Queena Mario. If this young lady keeps on as she has begun, she will soon find herself in the class with such famous American sopranos as Emma Eames and Lillian Nordica. The quality of her voice, her method of using it, her unconventional and natural acting of the role all combine to make her appearance in it noteworthy.

Activities of Henry Gurney

Henry Gurney, tenor, has charge of the vocal department at the Temple University of Music, Philadelphia, teaching their every day but Tuesdays and Wednesdays, when he has classes in Atlantic City. Recently he sang selections from Martha from the radio station at Gimbels, Philadelphia. A recital in Lansdowne, Pa., and a concert in Camden, N. J., are among his other recent engagements. Mr. Gurney was tenor soloist in Calvary Church, Philadelphia, well known for its music, singing there in oratorio once a month.

Elizabeth Lennox to Fill Dates in Michigan

Elizabeth Lennox, contralto, has been engaged for a song recital in Trinity Church, Grand Rapids, Mich., on May 23. While in the West she will also give a recital in Benton Harbor, Mich., on May 15. Miss Lennox lived in the latter city before beginning her professional career, and her popularity there refutes the old adage about a prophet in his own country.

Harry Gilbert to Conduct Mendelssohn Concert

Harry Gilbert, conductor of the Cosmopolitan Glee Club of New York, will conduct the next concert of the Mendelssohn Club, April 17.

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teacher for the summer months. Permanent residence in South. Prefer position in cool climate—would like work in a summer colony. Best references. At present engaged in active work as teacher, organist and director. Terms moderate. Available after June 1st. Address, "S. T. L." care MUSICAL COURIER, 437 Fifth Avenue, New York.

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BUFFALO HEARS MANY WELL KNOWN SOLOISTS

Local Symphony Further Establishes Itself in Second
Concert—Many Activities of Chromatic Club—Orpheus
Club Honors Members Serving Fifty
Years—Notes

Buffalo, N. Y., February 17.—Chaliapin crowded Elmwood Music Hall to the doors, with many of his compatriots standing and wildly enthusiastic upon his rendition of the Volga Boat Song. His ease and grace of manner, in combination with his outstanding interpretative ability throughout the range of eighteen songs, aroused the greatest enthusiasm. Max Rabinowitch proved to be an accompanist par excellence and also did some fine solo work.

The third concert of Mai Davis Smith's orchestra series, given by the Detroit Symphony Orchestra, was a Wagner-Liszt program. The best liked numbers were the Liszt Preludes and the Lohengrin Prelude. Beryl Rubinstein, pianist, made a remarkable impression with his playing of Liszt's Spanish Rhapsody (arranged by Busoni).

Erna Rubinstein, violinist, was one of the greatest successes in the Mai Davis Smith series of Artist Recitals. The audience brought her back repeatedly to acknowledge applause, and she generously responded with several encores. She played the Vieuxtemps concerto in D minor, Brahms' Sapphische Ode (arranged by Hubay), Grieg's Solvej's Song and the Wieniawski Sielanka. Michael Rauchenstein furnished piano accompaniments.

The second concert in the Mai Davis Smith Artist series was presented by Mischa Levitzki. His playing of the Liszt Hungarian Rhapsody No. 12, the Gluck-Brahms' Gavotte, Debussy's La Fille aux Cheveux de Liu, Ravel's Jeune d'Eau and his own graceful Waltz will long be remembered as fine examples of pianistic art.

BUFFALO SYMPHONY ORCHESTRA CONCERT.

The second of the series by the Buffalo Symphony Orchestra was given February 11, in Elmwood Music Hall, to an audience which in size and keen appreciation left no doubt as to the place already accorded our local orchestra, which is under the capable direction of Arnold Cornelissen. The program was one of excellent variety, comprising the Fidelio overture, Beethoven; Goldmark's Rustic Wedding Symphony and two Indian dances, orchestrated by Skilton. Agnes Preston Storek, soprano, sang three songs and was heartily acclaimed. Interesting program notes were compiled by Mary Gail Clark.

A public rehearsal was given the previous day in the Teck Theater, at which music students heard not only the main part of the program for a nominal fee, but also an interesting talk by Charles Schilsky, concertmaster, on the orchestra in general and the string section in particular; illustrated by the violin, viola, cello and oboe. These student rehearsals are of inestimable educational value and should be liberally patronized, not alone by young students but by all music lovers seeking information along orches-

tral lines. The management and employees of the Teck Theater contributed their services gratuitously.

ORGAN RECITAL BY EDWIN ARTHUR KRAFT.

The Buffalo Chapter of the American Guild of Organists presented Edwin Arthur Kraft in a notable recital in Westminster Church, February 12.

CHROMATIC CLUB CONCERTS.

The London String Quartet gave the second concert in the series of Artists' Evenings under the auspices of the Chromatic Club, in Knights of Columbus Hall. This admirable organization rendered two classics by Mozart and Beethoven, a modern work by McEwen and, as encores, arrangements by Frank Bridge of two English folk songs.

A recital by the Chromatic Club was held in Twentieth Century Hall, February 3, the participants being Florence A. Reed, contralto, with Bessie Pratt Fountain at the piano; Helen Doyle Durrett, violinist, and Otto Ritchie Stahl, pianist, who played a sonata for violin and piano by Richard Strauss.

Gerald Maas, cellist; Harry Cumpson, pianist, and Charles Schilsky, violinist, combined in a program of chamber music presented by the Chromatic Club. The three musicians gave great pleasure by the performance of trio op. 1, No. 3, Beethoven, and a Brahms trio, op. 101.

The Chromatic Club program at the Normal School, February 16, was presented by Gretchen Schaefer, with Laurence Montagne at the piano, and Agatha Plewacka, pianist.

ORPHEUS CLUB HONORS MEMBERS SERVING FIFTY YEARS.

The second concert of this season was given by the Buffalo Orpheus, John Lund conductor, with Grace Liddane, soprano; Edmund D. Northrup, baritone; August Hettrich, tenor; William Gomph and Christie Williams, accompanists, and a string orchestra assisting. Jacob E. Mueller, honorary president of the Orpheus, presented gold badges to two members of the chorus who have been in the ranks for fifty years, the badges being pinned on by two charter members of fifty-four years standing.

NOTES.

The first of the free organ recitals of the season was given by Irwin S. Binder. Rebecca Cutter Fox, soprano; Max Joseffer, violinist, and William Beubon, accompanist, assisted.

Thurlow Lieurance gave a talk before the members of the Twentieth Century Club recently, during which he introduced illustrations by Edna Wooley Lieurance, soprano, and George B. Tack, flutist.

Goold Bros., Inc., extended invitations to a recital given by Daisy Jean, cellist and soprano, in conjunction with the Ampico recording piano.

The dinner given by the American Artists' Club was followed by a program by Edna Zahm, soprano, with Ethel McMullen at the piano; Martha Rippel, harpist; Ruth Pettit, contralto; Gertrude Hutchinson, accompanist; Arthur Snelgrove, violinist, and Laurence Montagne, organist. Helen Garrett Mennig was the piano soloist at the following meeting. Richard Miller, Hildred Morrow, Florence

Wertimer and Ruth Pettit (all pupils of John Chipman) have been recent soloists at the American Artists' Club.

The fourth of the chamber music series under the direction of Charles Schilsky, was given at the home of Mr. and Mrs. Walter P. Cooke, by Harry Cumpson, pianist; Gerald Maas, cellist, and Charles Schilsky, violinist, who played a trio by Brahms and a sonata for cello and piano, Beethoven. The fifth recital, at the home of Mrs. Willis O. Chapin, enlisted Madame Blaauw, piano; Mrs. Durrett and Charles Schilsky, violins; Joseph Ball, viola, and Mrs. Millhouse, cello. The program included a Bach concerto for two violins and a piano quintet by Dvorak.

Pupils of Elinor M. Lynch, head of the School of Piano Music, gave a recital, February 5.

A benefit concert was given at the Protestant Home for Unprotected Children, February 8, the following participants donating their services: Louise E. Sleep, soprano; Esther E. Duerstein, violinist; Melville Avery, baritone; Ethel McMullen, accompanist; Mary Imhoff and Dorothea Howe, pianists, and Mrs. Edward Crocoll, reader.

L. H. M.

Cincinnati University Glee Clubs in Demand

Cincinnati, Ohio, February 28.—A number of engagements are announced for the Glee Clubs of the University of Cincinnati for the early spring. On March 11, the Men's Glee Club will appear in co-operation with the Girls' Glee Club at East High School in Cincinnati. The Girls' Glee Club will give a concert in Hamilton, Ohio, on March 17; at Ohio State University on April 27, and at Miami University on May 11.

This tour will be under the management of Burnet C. Tuthill, manager of the Cincinnati Conservatory of Music. Mr. Tuthill has recently been elected to succeed Will Reeves as director of the Men's Glee Club of the University of Cincinnati. He has already directed the Girls' Glee Club during the present season, having had wide experience in musical activities in New York, both in choral work and as conductor of the Columbus University Orchestra for four years.

J. D.

Grace Welsh First Artist to Appear at New Rosary College

Grace Welsh, Chicago pianist, was given the distinction of being the first concert artist to appear in recital at the new Rosary College at River Forest (Ill.), where she gave a recital Sunday afternoon, February 25. Miss Welsh was accorded a hearty reception by the faculty and student body of the college when she played the following program: Symphonic Etudes, Schumann; Ballade, op. 118, No. 3, and Intermezzo, op. 118, No. 1, Brahms; Waltz, op. 64, No. 3, and scherzo, C sharp minor, Chopin; The Girl with the Flaxen Hair, and Valse-La plus que lente, Debussy; Etude, D sharp minor, Scriabin; Cradle Song, Palmgren; Polonaise, E major, Liszt.

University Engagement for Norman Johnston

Norman Johnston, baritone, will appear in recital at Susquehanna University, Selinsgrove, Pa., on March 16.

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